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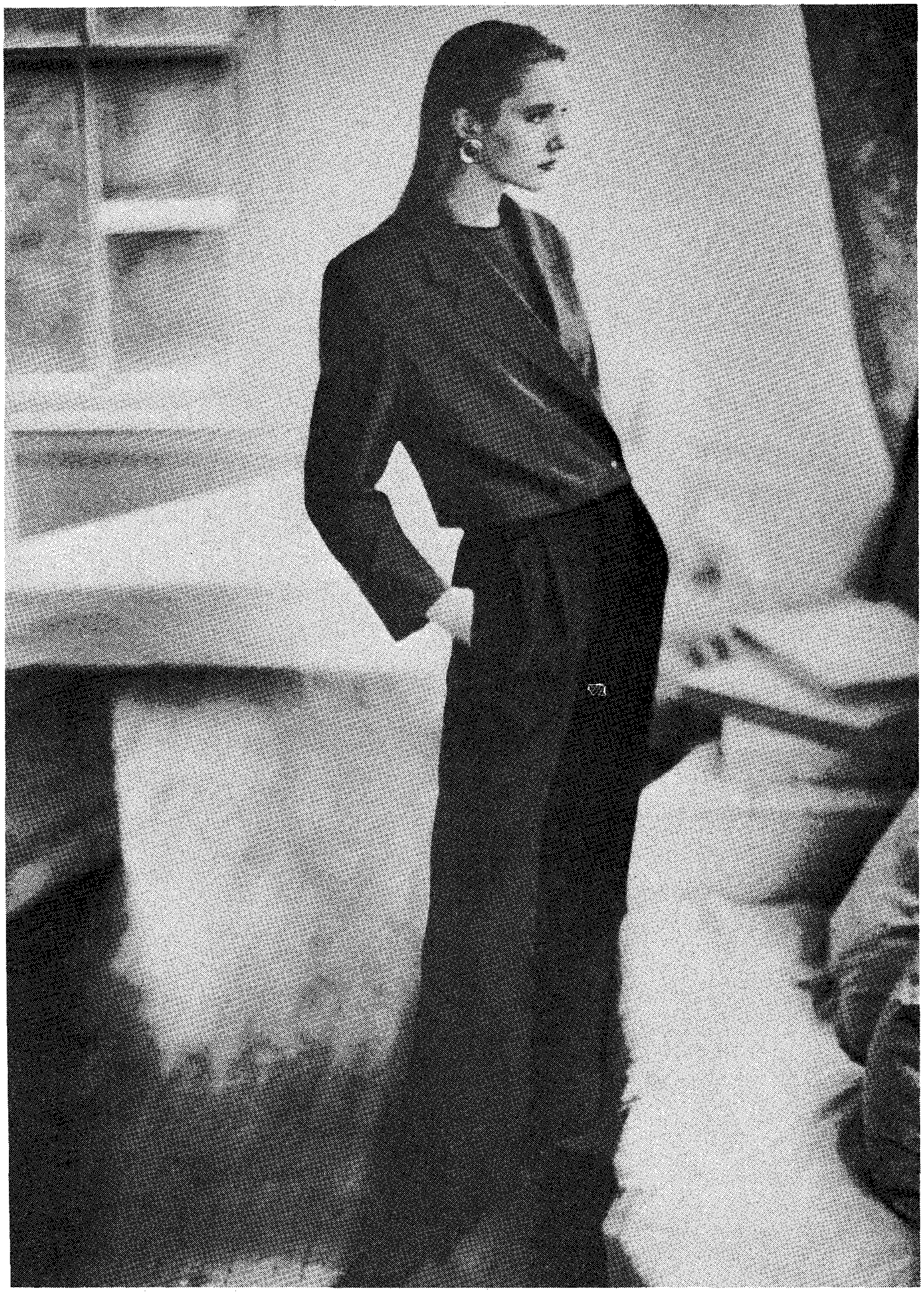

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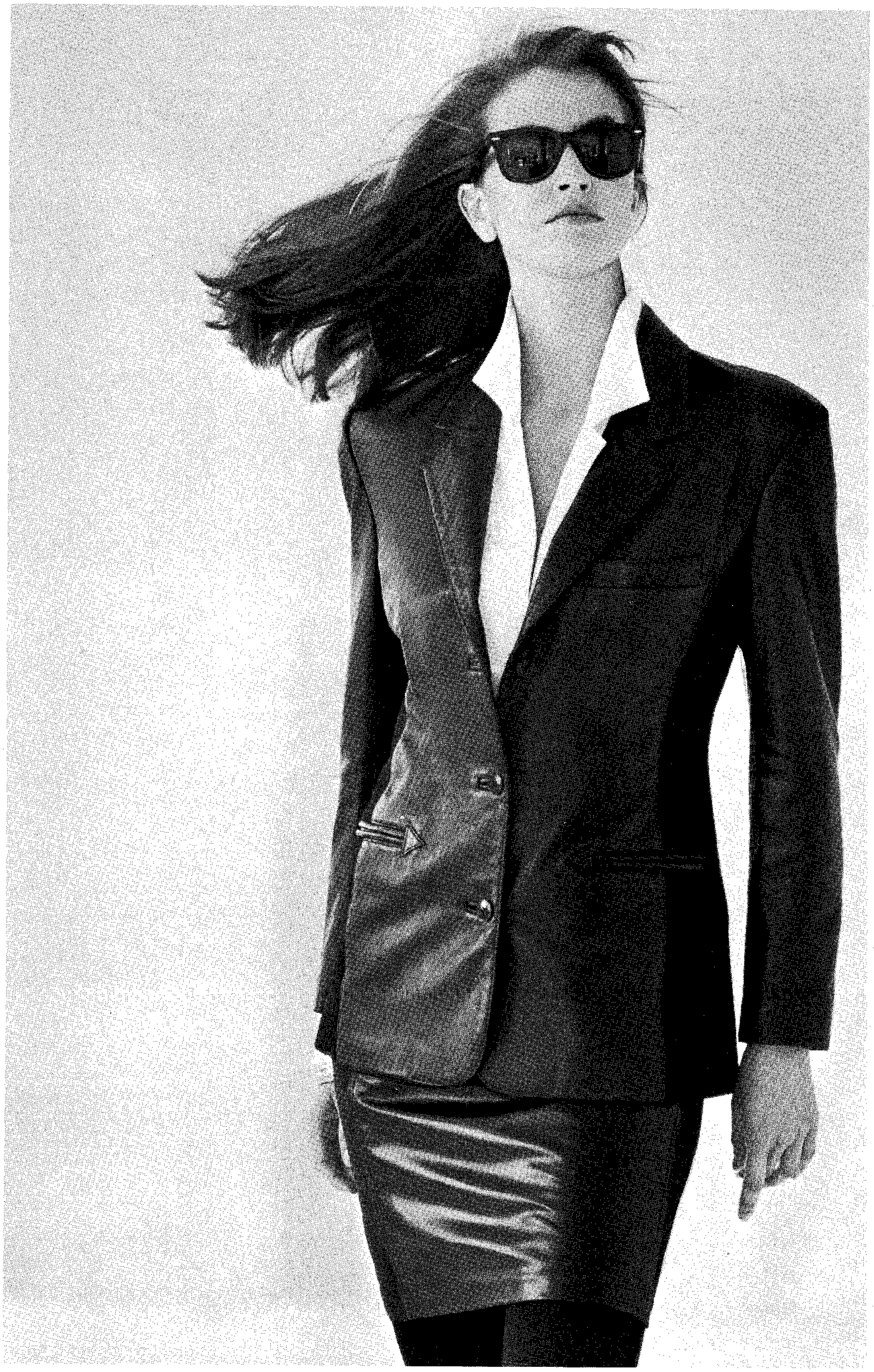

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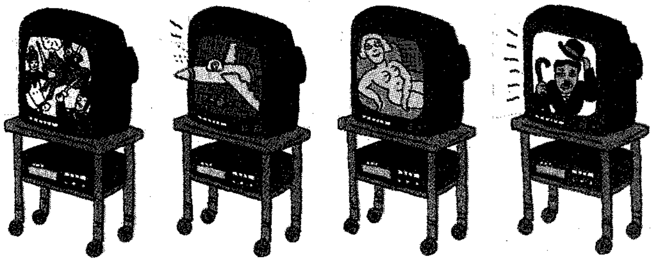
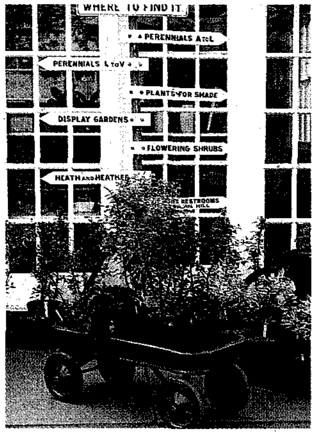
Y DAVID DENBY



or teenagers, married couples, and singles, Friday night at the mov:s now means a stop at the video store to check out last summer's its, old masterworks, or cult items. The VCR, a revolutionary force ı the guise of a household appliance, has changed the way America :atches movies—and not always for the better. The machine promes variety, free choice, and control: Film buffs can pursue their bsessions, indulge in second-rate war movies, or fast-forward right › the chase. But on the small screen, many classics no longer seem › classic, and exquisite moments fade to gray—it just may be that /erything shown on television becomes television, no matter what ıe original medium. David Denby considers the impact of the VCR.

40 Bloom Town

BY NELSON W. ALDRICH JR.



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Cover: Photograph by Marty Umans.
Models: Jean Kammerer and Stephen Falat of Bookers, Inc. Hair and make-up: Ricardo Marin/Thom Tamblyn, Inc. Screening room: courtesy of ITC Entertainment Group. Hitachi TV and RCA VCR: courtesy of S & S Sound City. Screen image: Movie Star News.

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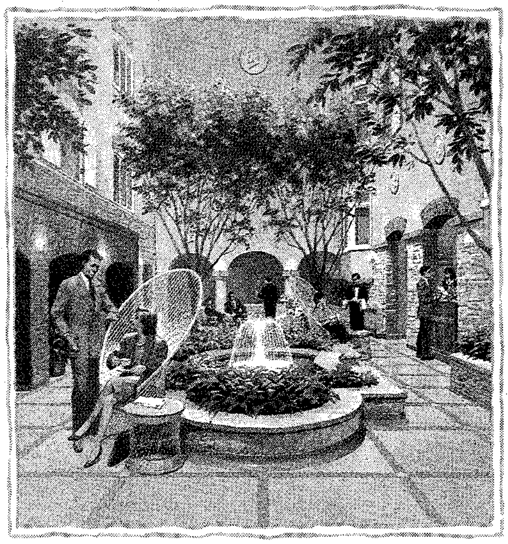

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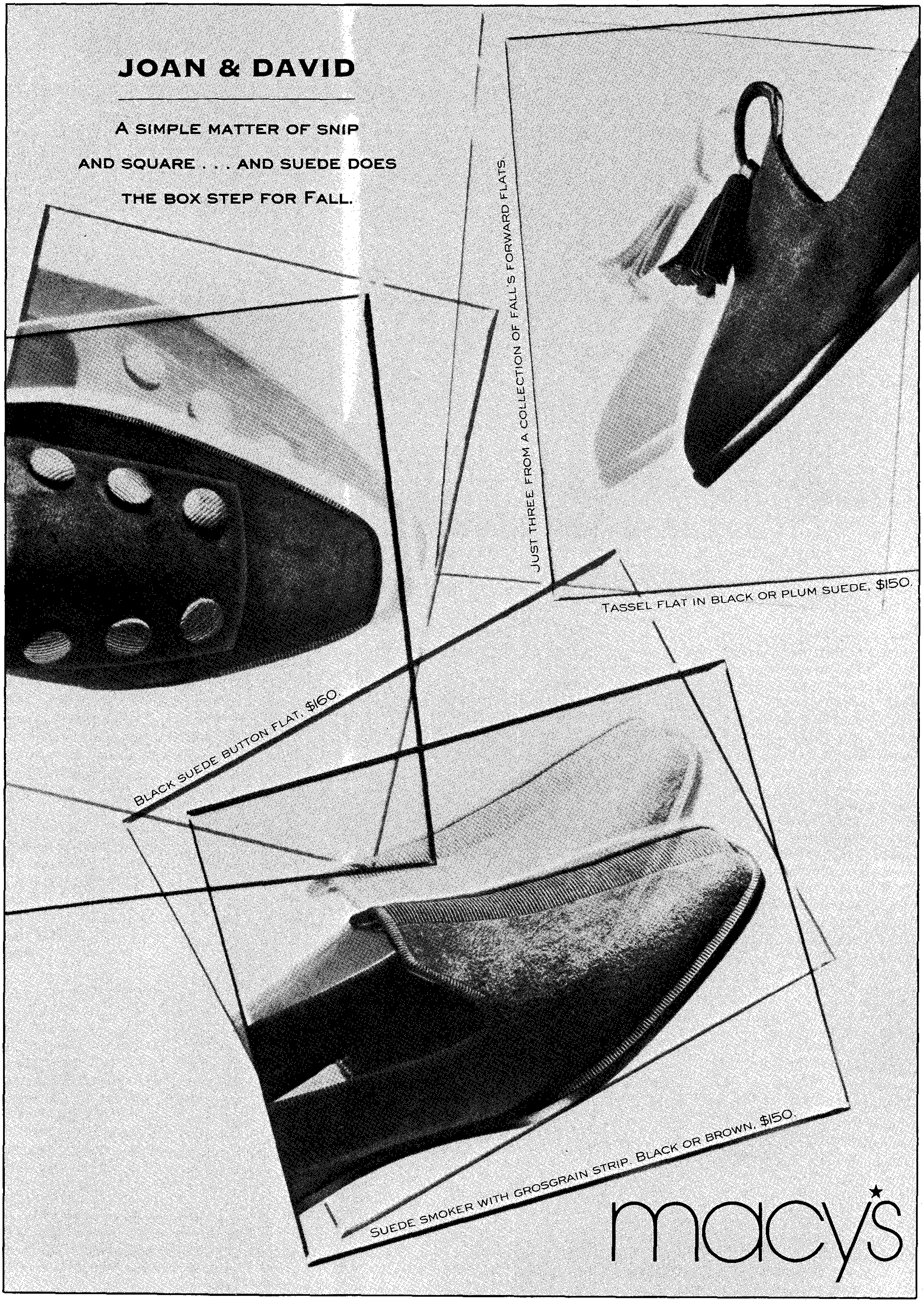

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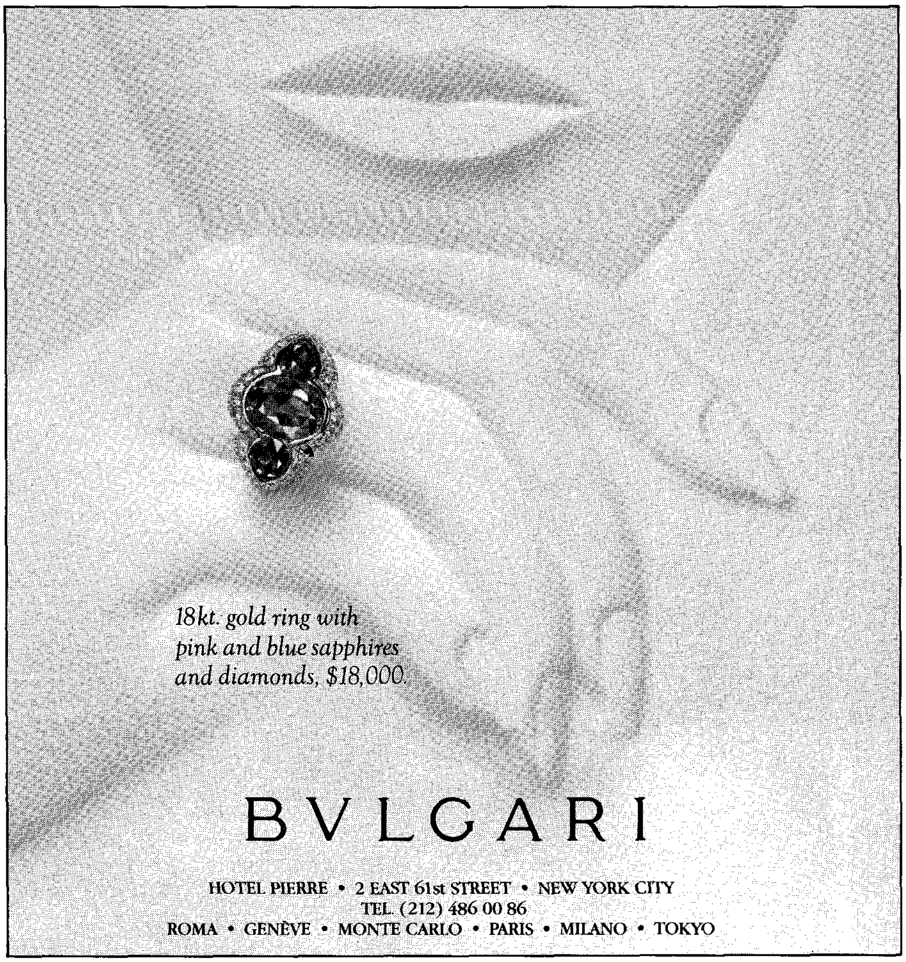

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LETTERS

Straight From the Heart

MARY STUART'S STORY WAS AS HEARTwarming as a Thermos of hot soup on a cold December day ["My Shadow," May 16]. For her sake, and for all of ours, I hope that Lilli is safe and sound somewhere.

Rachel L. Sheppard
Manhattan

LAST WEEK, WHILE WALKING MY DOG late at night, I saw a woman crouched by a vent in front of my building. From where I stood, she looked barely older than me. And for some reason I, too, could not get her out of my mind. I went upstairs to my apartment and cried and realized that I must do something. So I looked in my fridge for food that would not spoil and did not have to be eaten right away. I found a cinnamon-raisin bagel, a package of wheat crackers, a banana, and a grapefruit. I put them in a Macy's bag, went back down to the lobby, and asked the security guard to go out with me. The woman was still there. She said she didn't want the food, so I left it and suggested she throw it away if she couldn't use it. She thanked me, and I told her that wasn't necessary. The guard and I walked back, and he told me how kind I was. But I didn't want that. I really just wanted her to know that she wasn't alone. I guess I wanted to know the same thing.

Both the lady and the bag were gone the next morning. I haven't told anyone about her until now and haven't seen her since. I can't stop thinking about her.

Name withheld
Manhattan

MARY STUART'S ARTICLE ABOUT THE homeless woman she befriended brought tears to my eyes. Someone like Stuart reaffirms my belief in other people, especially those living in New York City. Thank you for such an inspirational story.

Lynn R. Green
Queens

IN THIS TIME OF SWAGGARTS, BAKKERS, and Hahns, thank God for a Stuart. I commend actress Mary Stuart for displaying such Christian behavior. The world would be a much better place if everyone would follow in her footsteps.

Charmaine Michele Smith
Buffalo, N.Y.

AS ONE WHO HAS THE PRIVILEGE OF calling Mary Stuart a friend, I never cease

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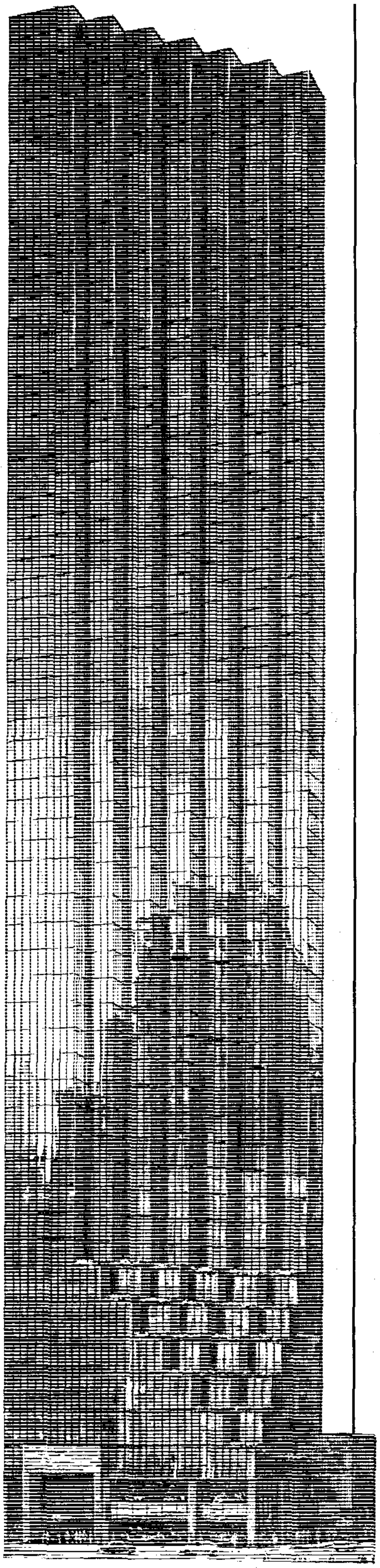
TRUMP TOWER



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to be amazed by her ability to be both metropolitan-hip and incredibly generous.

The first time I visited her apartment, Mary was in the midst of preparing a tray to take to the park for her homeless friend. Impressed, I could think only about how wise Mary was, how enamored of life, to share so easily and joyfully with the world around her.

Nelson Page Aspen
Manhattan

Much Ado About Nothing

SUCH A TIZZY ABOUT SUZY AND LIZZIE ["Inside Gossip," by Michael Gross, May 9]! Frankly, I don't understand all the talk about proper sources, methods, and ethics for gathering gossip. Taking gossip columnists seriously is like reading the back of a can of whipped cream for nutritional content.

Emmy Stark Zitter
Rochester, N.Y.

World-Class Water

FOR THE LIFE OF ME, I WILL NEVER UNderstand New Yorkers! New York City has the best water in the country, yet it also has the largest market for bottled water ["On Madison Avenue: On the Water Front," by Bernice Kanner, May 9]. Perrier comes from a country whose water is so bad everyone drinks wine.

When I lived in Los Angeles, I had to pay for bottled water. The man who delivered it told me that if he could bottle tap water from New York, he'd probably make a fortune. It was sweeter-tasting and had fewer impurities than any other he had tested. No matter how much the rest of the country bad-mouths it, nobody in New York ever had to pay for a glass of good water. So why this brand-name fetish?

R. S. Wilson
Dallas, Tex.

Brown Debate

JEANIE KASINDORF'S ACCOUNT OF THE Joyce Brown case ["The Real Story of Billie Boggs," May 2] contained a number of inaccuracies, omitted some significant details, and missed the point of the legal proceedings. For example, Justice Kirschenbaum denied the city's request to medicate Brown forcibly because she had "the [mental] capacity to make a reasoned decision" whether or not to take Haldol — and not, as Kasindorf reported, because of the judge's doubts about the benefits of drugging Brown against her will.

Similarly, the New York City Civil Liberties Union did not claim that Joyce Brown's "only problem was that she was homeless" but argued that New York's mental-health law and the U.S. Constitution prohibited her confinement because she posed no real danger to herself or others. Indeed, at one of the hearings, Brown herself testified that although she id not belong at Bellevue, she recogized that she had problems and had arnged to see a psychiatrist after her disharge from the hospital.

We also criticized the homeless-sweep rogram as, at best, a token gesture that urported to provide services but failed allocate the resources that the city nows are necessary for the homeless nd mentally ill. In fact, when the proram was announced, the shortage of sychiatric resources in New York was severe that patients were being conned without beds for as long as ten days overcrowded, understaffed psychiatric mergency rooms. In some cases, paients were illegally strapped to stretchrs or handcuffed to wheelchairs. The omeless program does nothing to alleviate this crisis and may well exacerbate it.

Robert Levy
Norman Siegel
New York Civil Liberties Union
Manhattan

Jeanie Kasindorf replies: Justice Kirschnbaum denied the city's request beause he believed Joyce Brown was capale of making a reasoned decision not to ccept medication *and* because he greed with the court-appointed psychiarist who said that while she believed nti-psychotic drugs had a good chance f helping Joyce Brown, administering hem against her will might backfire.

In their many public appearances, the YCLU lawyers and Brown tried to adress the larger issue of homelessness in ew York City instead of simply dealing vith the legal rights of the mentally ill. At he hearing to determine whether or not he city could hospitalize Brown, Levy aid, "I am sure even Miss Boggs, as she as testified, would prefer to live in an partment. But, unfortunately, that opion is not open to her at this point and he is not to be presumed dangerous to erself *simply because she is homeless* italics mine] and living on the street."

Team Work

READ WITH INTEREST "WCBS EMMY WINer Missing in Action" ["Intelligencer," by eg Tyre and Jeannette Walls, May 2]. Just who are the "insiders . . . buzzing" over WCBS-TV assignment manager Steve Paulus's accepting an Emmy for the station? Paulus may have been on jury duty the day he Borough Park story broke, but there's o doubt he was a part of the team.

I worked with Paulus for eight years at WCBS. He is one of the most dedicated people I know in this business. The guy gives 1,000 percent to his job, 365 days a year—probably too much. To begrudge Paulus this long-overdue Emmy is pettiness on the part of someone on the "outside," not the inside.

Susan Sullivan
Los Angeles, Calif.

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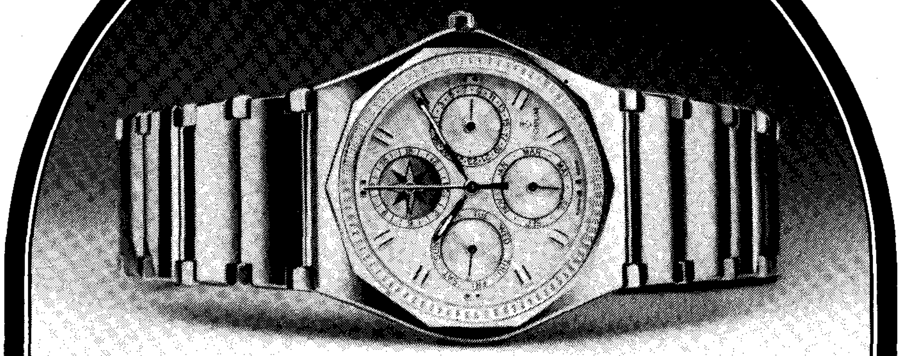
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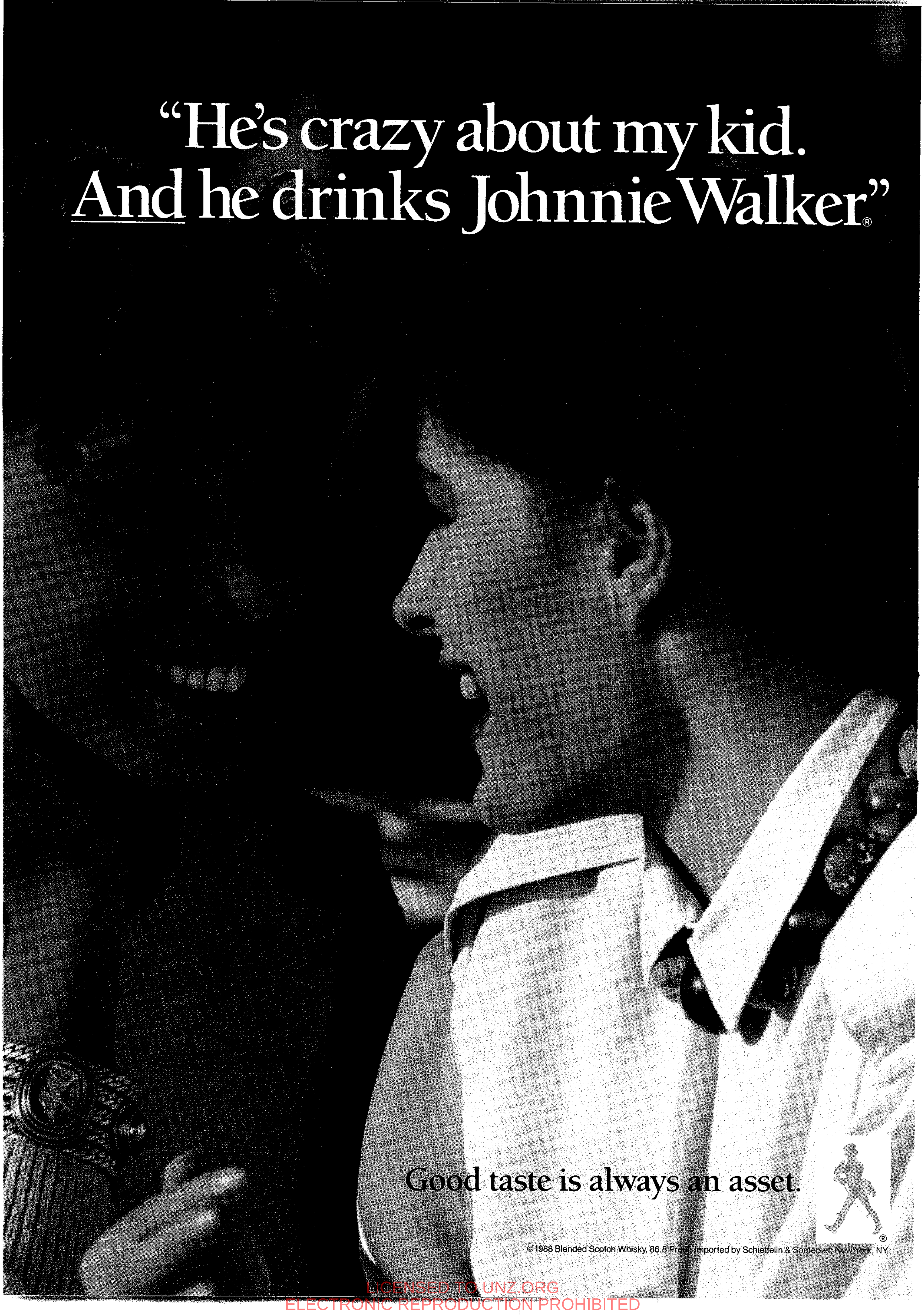
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And he drinks Johnnie Walker®"
Good taste is always an asset.
®

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NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

STUMP JUMP...THE CITY POLITIC...HAMMETT HOOFERS...TISCH TAPES...SCHOOL ADDITION

BUSH CAMP MULLING PINCH-HITTERS

A top GOP source says that the George Bush camp is looking at three aides to replace Russ Schreifer, the former New York campaign manager. Schreifer was recently moved from New York to run Bush's campaign in the mid-Atlantic region. The source says that former Kemp aide Tim Carey, who helped run Lew Lehrman's gubernatorial campaign in 1982; Bob Dizard, an aide to Staten Island congressman Guy Molinari; and Steve Kelmar, an aide to upstate congressman Sherwood Boehlert, are being considered to succeed Schreifer.

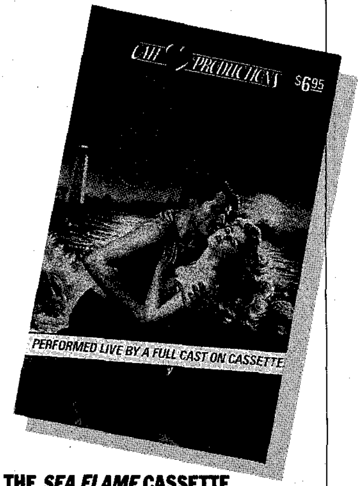
"It's a good sign that Carey is being considered," says one strategist. "The move to ax Dick Rosenbaum from the National Committee sent the message that Bush would punish non–Bush supporters. Maybe they're trying to mend fences."

TISCH HAWKING LOVE AND 'KISSETTES'

Larry Tisch's daughter-in-law Susan Tisch is making her own mark in media. She and her partner, jingle singer Dana Valery Catalano, have started a company to record romance novels on audiocassettes. Unpublished Harlequin-type "romantic dramas" are read aloud by actors and recorded on tapes that the women are calling Kissettes. Tisch says she hopes the tapes, now being sold through ads in supermarket tabloids, will be available at K mart, Caldor, and Sears by December.

One of the most recent tapes, *Sea Flame,* describes the torrid affair between Kate Winters ("young, beautiful, and alone") and Jeff Carlson ("lean" and "muscular").

"We used to do charity work and have long lunches at Le Cirque," says Tisch. "Now Dana composes and sings the theme song for every tape. I write a chatty newsletter about what Dana and I do to bring fantasy into our lives, including hot tips for romance and what we do for love."

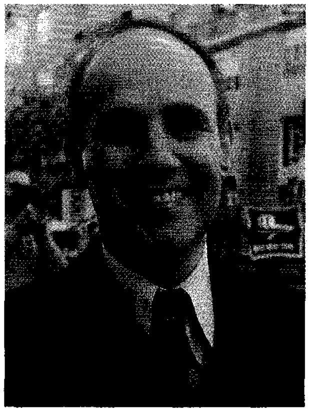


THE *SEA FLAME* CASSETTE

GOLDIN MARSHALS MEN, MONEY FOR '89

City comptroller Harrison Goldin, who has made no secret of his ambition to be mayor, has been telling friends that he is planning to add over $1 million to his $1.5-million war chest by December. Sources close to Goldin say the comptroller has also been meeting with campaign advisers, including media strategist Tony Schwartz and pollster Richard Dresner. The sources also say that Goldin continues to challenge the mayor publicly, and hasn't ruled out running for reelection.

Goldin's office refused to comment on the story, but one of the sources says, "Names like Ruth Messinger, Franz Leichter, and Brooklyn congressman Charles Schumer are being talked about for comptroller. Goldin isn't taking any chances."



HARRISON GOLDIN

NEW MATH FOR STUYVESANT HIGH

Battery Park City's new Stuyvesant High School, estimated to cost $80 million to $100-million, may end up costing the city $140 million. When the plan was announced last October, the school, which was supposed to have an Olympic-size swimming pool and computer labs linked with a fiber-optics system, was heralded as a model of efficiently constructed high-tech public-school buildings.

Project director David Sanders says architects, insurance, equipment, and a $4-million footbridge over West Street are responsible for cost increases. In addition, $24 million has been set aside for such "contingencies" as increased material costs and last-minute redesigns.

"The original estimate covers the cost of the bricks and mortar," says Sanders. "The final design required consultants for the auditorium, pool, food service, heating, lighting, and acoustics. After doing studies, we opted for a smaller pool and de-

NICK AND NORA TO SERENADE BROADWAY

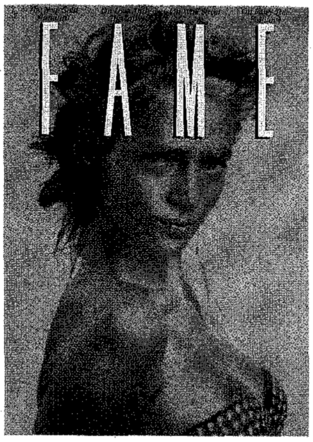
A musical version of Dashiell Hammett's *The Thin Man* is coming to Broadway in spring 1990. Tentatively titled *Nick and Nora,* the play will be set in Hollywood in the thirties.

Richard Maltby Jr., who directed *Ain't Misbehavin',* is being wooed to write the lyrics, according to a source close to the production. Arthur Laurents, who directed *La Cage aux Folles* and wrote *Gypsy,* has agreed to direct; A. R. Gurney Jr., who wrote *The Dining Room,* is the playwright; and Charles Strouse, who composed the music for *Annie,* is doing the score. "It won't be a musical extravaganza," says the source. "Rather, it will be witty and sophisticated, filled with people who look good in evening clothes."

WILLIAM POWELL AND MYRNA LOY, THE ORIGINAL NICK AND NORA

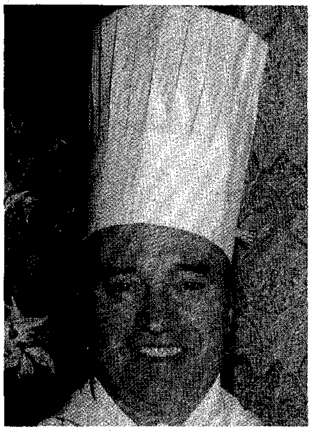
Photograph: top, David Kelley; center, Jim Pozarik/Gamma-Liaison; bottom, Neal Peters Collection.

MONEY TALKS...TABLE D'HAUTE...MASTHEAD MANEUVERS...LITERARY LAUNCHES



FAME **MAGAZINE PROTOTYPE**

CAROLINE KENNEDY



ANDRÉ SOLTNER

signed labs with a fiber-optics capacity, but we won't install one. The contingency fund will ensure that the school is finished by 1991."

FAME SIGNING UP BIG NAMES

Gael Love, the former editor of *Interview* who is starting an upscale magazine called *Fame,* has signed on top divorce lawyer Raoul Felder and Pulitzer Prize winner Edna Buchanan as contributors.

Felder, whose clients have included Nancy Capasso and Ethel Scull—and whose retainer is $15,000—will write a monthly column called "Love and the Law." Buchanan, who covers crime for the Miami *Herald,* is writing "The High Cost of High Living," an article about murder among the rich.

Love says she also has commitments from Capote biographer Gerald Clarke , media critic Ron Powers, and Pulitzer Prize winner J. Anthony Lukas. Marc Balet, *Interview*'s former art director, will design the magazine, which is scheduled to hit the newsstands in October.

BATTLE OF THE BUSINESS SHOWS

Battle lines are being drawn between Cable News Network's *Moneyline* and *Business This Morning,* a syndicated show produced by Financial News Network that appears in New York on WCBS-TV.

Moneyline's host, Lou Dobbs, has told several of the show's frequent guests that they won't be asked back if they appear regularly on the rival show. "Lou's feeling very competitive with *Business This Morning.* He doesn't even like to hear the show mentioned," says a source.

The source says that shortly after he appeared as a guest on *Business This Morning,* he was called by a CNN producer: "I was told to choose between the two."

"I don't feel competitive with *Business This Morning.* I just don't respect it," says Dobbs. "I've explained to some of our guests that we can't put people on the air if they're regulars on that show."

KENNEDY AND ROSS BOOKED FOR BOOKS

Caroline Kennedy is writing a book for William Morrow, according to a publishing insider. Lisa Drew, who the source says will edit the book, wouldn't comment. Earlier this year, however, Kennedy was reportedly circulating a proposal about the legal system. "She wants to make it a very issues-oriented book—nothing personal about her life or her family," says the source. Kennedy wouldn't comment. . . .

Diana Ross has just agreed to write her autobiography for Warner Books, according to a publishing source. Warner publisher Nansey Neiman is said to have paid "well over $1 million" to Ross, whom she has been courting for several months, says the source. "I can't comment on that," says Neiman. "But I think it's a very interesting idea."

LUTÈCE LENDS NAME TO LIMOGES LINE

Lutèce owner and chef André Soltner has just signed a deal to bring out a Lutèce line of Limoges china. Called the Lutèce Collection, it will include tableware and cookware and will be available in mid-1989. The line will also be used in the restaurant. The china, the first product bearing Lutèce's name, will be manufactured by Impressions de Paris, a division of the company that makes and imports Cristal Lalique and Cristalleries de Saint-Louis. Soltner was reluctant to discuss the details of the deal, saying only, "We're working on selecting a pattern. The plans have not been made final, but it's a beautiful product." . . .

Larry Forgione, the chef and owner of An American Place, is opening a restaurant in Rockland County. An American Place Country Restaurant will open in a refurbished stone-and-clapboard home built as a restaurant in 1703. The building is owned by Forgione's partner in the project, NBC Television Network president Pierson Mapes. Forgione says he hopes to open his 118-seat restaurant by next spring. "We will take our cues from the setting," he says. "It won't be a city restaurant transplanted to the country."

MEDIA NOTES FROM ALL OVER

Daily News city editor Arthur Browne is about to become the paper's metropolitan editor. *News* veteran Richard Rosen, who has been a metro-desk editor at the New York *Times* for sixteen months, will return to the *News* as city editor.

"The city desk has been so short-staffed that Browne was forced to be involved in the day-to-day running of the paper," says a *News* source. "Now Rosen will help him with the daily assigning and give Browne more free time to work on long-term projects like the Sunday investigative pieces."

Photographs: top, David Kelley; center, Geoffrey Croft/Outline,

"I GAVE A LOT OF PEOPLE SLEEPLESS NIGHTS SO THAT MY TENANTS WOULDN'T HAVE ANY"

—Frank M. LoGuidice

THE MILAN
120

"Did you ever meet a landlord of a rental building who was willing to show his face? Then again, did you ever see a building like The Milan?

"When I set out to develop The Milan, my goal was a rental building that went beyond what you find in even the most costly condos. And to create an environment of unparalleled comfort, security, luxury and responsiveness to my tenants—including 9-foot ceilings and entertainment-scale terraces.

"To achieve this I had to drive a lot of people very hard, myself included. For openers I chose Der Scutt as my architect. Before he was good enough for The Milan he proved himself with Trump Tower.

"The birch parquet floors were okay, but okay wasn't enough. So I had them ripped out and replaced with white oak. After the terrace doors were installed I decided they weren't soundproof enough. So, I trashed $45,000 worth of doors. Finally, I felt the studio apartment kitchens weren't functional enough to prepare a 7-course gourmet meal. So I tore out a wall and tripled the counter, cabinet and drawer area.

"Of course, my lobby is fit for a palazzo. My concierges have the manners of nobility, my super is super and those tenants who have wood-burning fireplaces get their firewood delivered at my cost. Plus, every apartment is rent-stabilized with no fee.

"Why did I go to such lengths? Because I have a very simple philosophy—rent unto others as you would have others rent unto you. It helps my tenants sleep better at night, and me too."

Frank M. LoGuidice

THE MILAN

Chelsea's Opulent Rentals

THE MILAN. . .*rent without compromise.*

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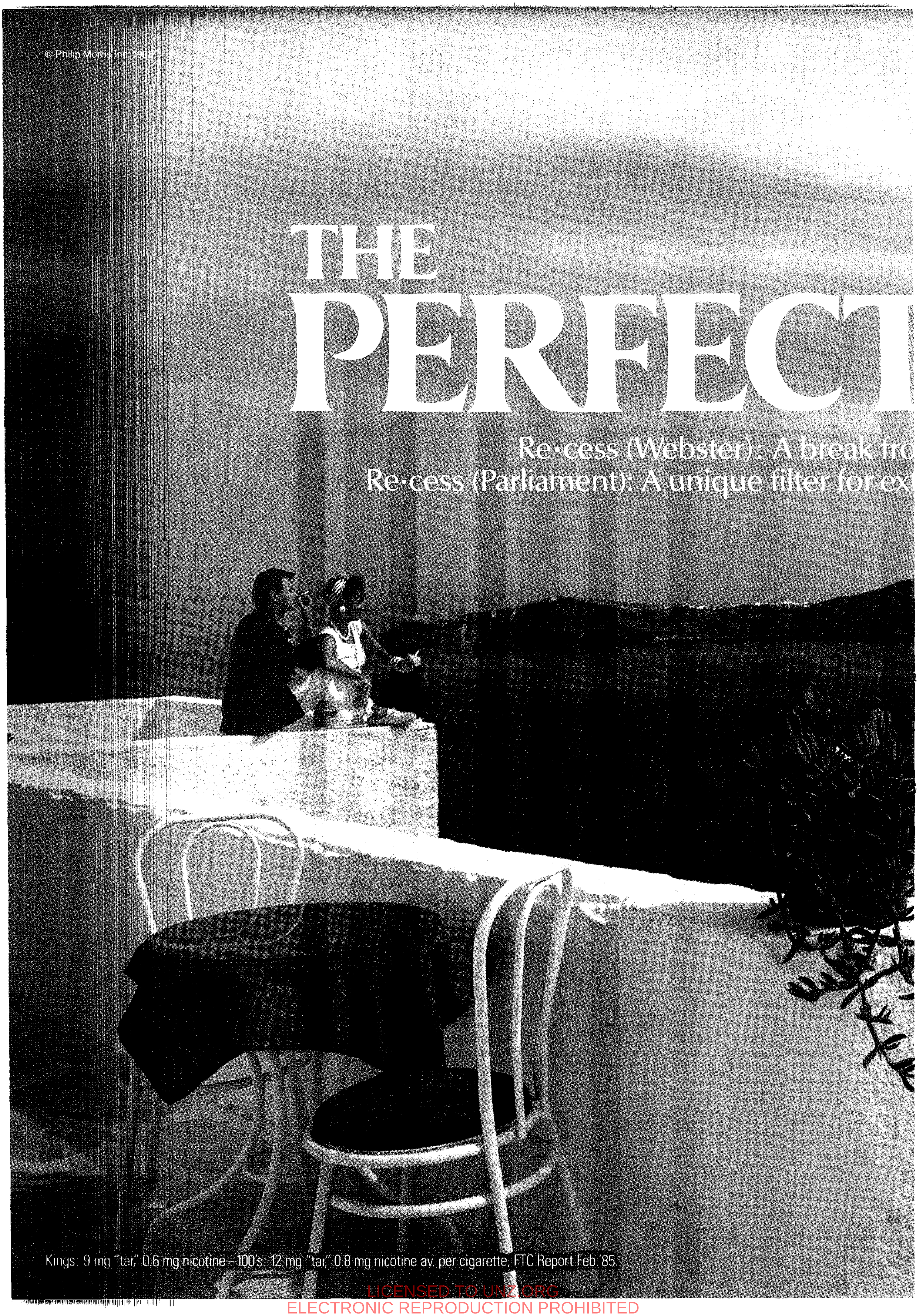
THE
PERFECT
Re•cess (Webster): A break fro
Re•cess (Parliament): A unique filter for ex
Kings: 9 mg "tar," 0.6 mg nicotine—100's: 12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Feb.'85.

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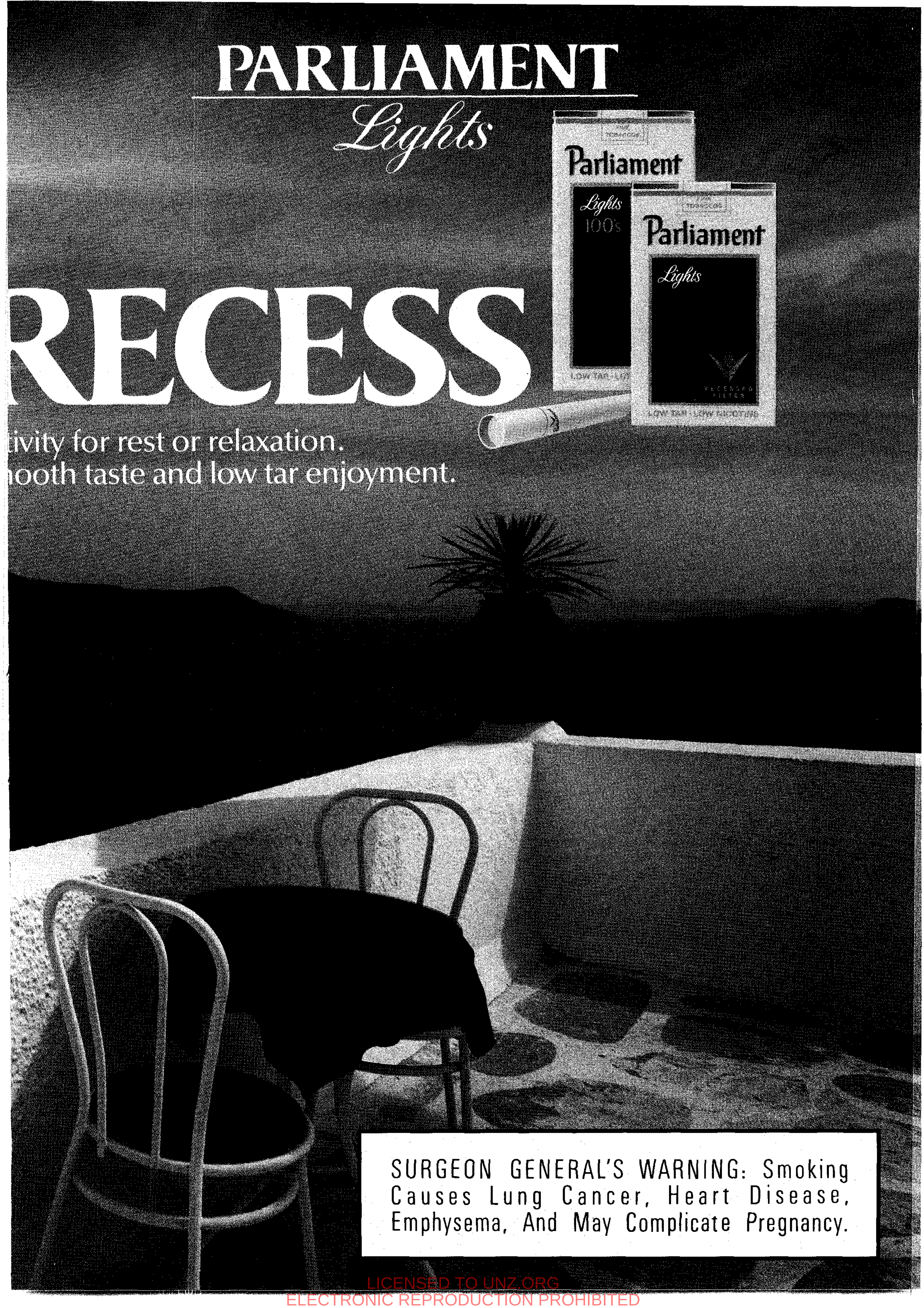
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LOW TAR · LOW NICOTINE
RECESS
ivity for rest or relaxation.
ooth taste and low tar enjoyment.
SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

The National Interest/Joe Klein

PANAMANIA

WHAT'S GOING ON HERE?

WHAT IS TO BE DONE WITH THE PANAMANIAC? As negotiations with Manuel Antonio Noriega hurtled toward their sickening dénouement last week, the nation's capital bubbled with righteous indignation. How could we be dealing with a drug-peddling, arms-smuggling dictator? Worse, how dare the little punk turn us down?

NORIEGA: *Devil Doll.*

Michael Dukakis was outraged. The Congress was outraged. The American people were outraged. George Bush tiptoed away from the president and allowed his good friend, Treasury Secretary Jim Baker, to be outraged for him in a White House meeting (leaked conveniently to the New York *Times*). There was more than a bit of politics to the fury, of course; *drugs* is the issue of the hour, and one that lends itself to half-crazed emotionalism and half-baked "solutions." And Noriega is the perfect object for gringo revulsion, a grotesque Devil Doll direct from central casting.

But revulsion is a narcotic, too, the opiate of the sanctimonious—and a conceit we can hardly afford in this case. Panama is a fiasco that ultimately may rival Iran-*contra* (with which it intersects) as a national embarrassment. Noriega is more than a coked-up tinhorn; he is a long-time employee of the United States government, the CIA's main man in Central America for many years. Rather than indulging in mindless outrage, the pols should be asking serious questions about the bizarre history of this awful affair. Let me start with three fairly obscure ones:

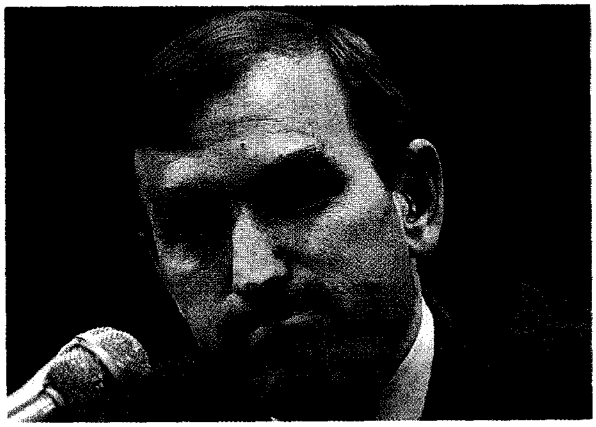
☐ *Who is Admiral Daniel Murphy, and why should we be intrigued by his visit with Noriega in Panama last November?*

Murphy says he was there as a private businessman, a political consultant for undisclosed clients. This may, in fact, be true—but there is far more to Murphy than that: He is George Bush's former chief of staff, a former deputy director of the CIA, and a former supervisor of the vice-president's task force on drugs. He and the Korean Tongsun Park arrived in Panama just as Noriega and the State Department were close to making a deal for the dictator's departure.

"Noriega was ready to go," says José Blandón, the Panamanian who represented Noriega in the negotiations. "He knew the drug indictment was coming. He knew the Panamanian economy was in trouble. He was tired and wanted out. In September, he told me to negotiate a deal for him."

This was Blandón's deal: If the pending drug indictment could be quietly forgotten, Noriega and his top henchmen would leave the country in April 1988. Blandón says Elliott Abrams, the assistant Secretary of State for Inter-American Affairs, agreed to the package—Abrams won't comment—in early November, and Assistant Secretary of Defense Richard Armitage gave Noriega the official word in late December. By then, however, it was too late.

"Noriega started to back off after he spoke to Murphy in November," Blandón says. "He said Murphy offered him a better deal: He could stay until March of 1989. He said Murphy had spoken to George Shultz and Colin Powell about it—and he began to question my loyalty and wonder why he could get a better deal from Murphy than from me."



ABRAMS: *Point man for a debacle.*

What on earth was going on? There are at least two theories.

The first, less plausible, is favored by the Panamanian opposition, a handful of Senate investigators, and a great many hopeful supporters of Michael Dukakis: Murphy was on a mission for his former boss Bush, hoping to keep the Panama business quiet until after the election. "There is a great big body buried here," says one investigator, "and Murphy is a toe sticking out. I expect the rest will be unearthed soon."

The "body," of course, would be direct evidence that George Bush not only knew about Noriega's drug dealings but sanctioned them in some way. Does such evidence exist? There are all sorts of rumors about bombshells to come, but nothing of substance has been reported yet. It does seem clear that Bush—and much of the intelligence community—was aware of Noriega's drug-dealing, but it's quite a reach from there to complicity, and a staggering leap to the idea that Bush might actually send Murphy to buy Noriega off.

A more likely scenario is offered by one of Murphy's peers, a political consultant who has done business in Panama: "I'll bet Murphy was just down there prospecting. He was spinning scenarios, promising this contact, that deal, hoping to land the Noriega account. I've done it myself: You do it all the time." Whatever was said or implied, Noriega was much less interested in negotiating after he spoke with Murphy than before.

☐ *But why would Noriega give more credence to a private businessman than to "official" representatives of the U.S. government?*

"Ever since the CIA overthrew the government of Guatemala in 1954, the notion that there are *two* U.S. governments has been quite popular in Latin America," says Frank McNeil, a former ambassador to Costa Rica and assistant to Abrams who specialized in intelligence evaluation. "There is the official government, which says one thing; and then there is the CIA and Pentagon, which pursue our *real* interests. A lot of this is myth and nonsense, of course, but some of it is based on experience. If Blandón is right, Noriega may have believed Murphy was bearing a message from the 'second' government. Certainly, he had received such messages before."

Indeed, in November 1985, Noriega received just such a message from CIA

Photographs: top, J.B. Diederich/Contact Press Images; bottom, John Ficara/Woodfin Camp.

Director William Casey himself. It came after Noriega attended a meeting of drug lords in Peru, where he was asked to eliminate Dr. Hugo Spadafora, a Panamanian dissident who'd been investigating the the Medellín drug cartel. Spadafora was promptly beheaded by Noriega's men. There was an uproar in Panama: Nicholas Barletta, that year's puppet president, announced an investigation and was quickly ousted by Noriega (and replaced by the craven Eric Delvalle, who would later be recruited as a statesman by Abrams and others).

According to Dr. Norman Bailey, a former National Security Council aide, reports of the Peru meeting (which was bugged by U.S. agents) were quickly circulated to top government officials in the National Intelligence Daily (NID) summary. At about the same time, the U.S. ambassador to Panama—Everett E. Briggs—sent furious cables home about Noriega's probable drug-running.

In the aftermath of all this, Noriega was summoned to Washington for a meeting with Casey on November 1, 1985. Frank McNeil has testified that the CIA director made clear in a memo "that he let Noriega off the hook" on the drug-running. A month later, the memorable NSC adviser John Poindexter visited Panama and "upbraided" Noriega for his recent sloppiness. The drug business continued, less sloppily.

And so Noriega had a history of curious meetings with U.S. officials who winked at his shenanigans. "No doubt, it was wishful thinking," says one Panama hand, "but Noriega probably mistook the Murphy visit for a sign of business as usual. Even after the indictments came down, the dispute between State and the Pentagon over whether to take military action against him reinforced his view that he had friends in the right places. Even now, with the government finally speaking with one voice, a part of him still thinks he can finesse it."

☐ *But wait a minute: Why did Casey and the others wink at Noriega's drug-dealing in the first place?*

In a word: Nicaragua.

ABC News has reported that Noriega was at the heart of a gun-running scheme in which arms were bought by Israelis in Eastern Europe, shipped to Panama, and flown to the *contras* (the empty planes were then loaded with the cartel's cocaine for delivery in the United States). Noriega met at least twice with Oliver North. He promised to train *contras* in Panama, to run sabotage operations in Nicaragua, to open a second front in the south. "The message was clear," says McNeil. "We would look the other way on drugs as long as Noriega helped out."

What a bizarre and costly crusade this preoccupation with Nicaragua has been. "You've been looking at Latin America through the wrong lens," says Blandón. "You've been obsessed with the left—the Sandinistas—when the real problem was the growing influence of the cartel, which was funding *both* sides in Nicaragua, corrupting Panama, buying key officials in other countries . . . and, of course, poisoning your children."

It is perhaps no coincidence that the American official who has suffered most in the Noriega affair is the same fellow who was at the throbbing heart of the anti-Sandinista mayhem: Elliott Abrams.

There is no evidence that Abrams has ever had much sympathy for Noriega. Quite the contrary: He, more than anyone else in the government, has been intent on getting the dictator out. "It was a way for Elliott to become a hero again after the Iran-*contra* mess,"says one intelligence source. "It was also a way to please the boss. Shultz went ape when Noriega had his thugs attack the U.S. embassy last summer."

So Abrams stumbled to the forefront of the debacle, walking point for the State Department, pursuing what seemed a one-man crusade after the Blandón plan broke down, pushing "recognition" of the pathetic Delvalle after he "fired" Noriega in February, arguing futilely for military intervention when economic sanctions failed, and finally capitulating to almost all of the tyrant's demands—and still losing.

"This has been pure Elliott, the prince of the neoconservative social set," says McNeil, who left the State Department after a bitter fight with Abrams. "He talks tough over truffles, but has no sense of the real world."

McNeil says publicly what more than a few career diplomats say privately: Abrams and his friends are dilettantes who see Latin America as little more than a piece on a geopolitical chessboard. "An unbeatable combination of arrogance and ignorance," says one. "Abrams thought he could just snap his fingers and Noriega would be gone like Duvalier or Marcos. It was the same with the *contras*—another tragic delusion."

Veteran diplomats say there may have been other ways to deal with both problems, but they involved patience and subtle diplomacy, getting help from people like Oscar Arias (who volunteered and was shunned in both cases). Call it *Dukakismo,* the building of regional consensus—definitely not Abrams's style.

Instead, Noriega and Daniel Ortega have been able to live out the ultimate Latin outlaw fantasy: They have faced down the gringos. Their success has sent a message of hope to would-be strongmen (and revolutionaries) throughout the region. Shaky democracies in Guatemala, El Salvador, Colombia, and Peru are shakier as a result. And Noriega is a hero to punks all over the world. ■

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Before [Phantom mask]™

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The $41.50 Pre-Theatre Dinner at The Four Seasons!

Our famous Pre-Theatre Dinner includes your choice of appetizer, entree and dessert. Seating between 5 and 6:30 only.

THE FOUR SEASONS
99 East 52nd St., 754-9494

On Madison Avenue/Bernice Kanner

BELLS ARE RINGING

NYNEX TURNS ZANY

A BELL RINGS AND THE SCENE OPENS ON what appears to be a dowager's tea party. But the attendees who perch erect and proper on parlor chintz, munching finger sandwiches and making chitchat ("This fabric would look lovely in my caboose"), are burly railroad workers in striped Oshkosh. The incongruity is cleared up as the camera zooms in on the NYNEX Yellow Pages, opened to the heading CIVIL ENGINEERS. "If it's out there, it's in here," says an authoritative voice. "Why would anyone need another?"

Since NYNEX's intellect-engaging spots—perhaps the first truly interactive advertising on television—began running last August, viewers have been caught up in a fanciful charade, trying to guess the category suggested by the sight gag or visual pun. Even after they know it, they watch, rapt, over and over again. Chiat/Day, the NYNEX Yellow Pages' ad agency, originally feared the spots would be one-take jokes. Says account planner Nigel Carr, "They seem to have far more staying power than most ads, which traditionally wear out after viewers have seen them between 10 and 21 times."

MIND GAMES: NYNEX *spots don't require technology to be interactive.*

For all their zany originality, these commercials are grounded in tradition. The camera doesn't wander or shake, chop off heads, or zoom in on feet or hips. There's no quick cinematic cutting, just a heavy reliance on humor—a traditionally effective technique. Even the clean, seamless white backgrounds are not new. Volkswagen, among others, used the "limbo look" in its memorable lemon spots in the sixties.

What makes this advertising exceptional is its spare, fresh look. "Everyone is trying every trick in the book to get attention: quasi-reality, episodic stories, celebrities, nostalgia, big spectacles," says Bill Hamilton, C/D's executive vice-president and creative director. "We're going in the opposite direction, paring a spot down to the bare idea."

"It's pure-concept, minimalist stuff—almost underdrawn, compared with so much that's overdrawn today," says copywriter Robin Raj. Adds art director Marty Weiss, "There are no jazzy trappings where ideas get camouflaged. It's a stripped-to-the-bone, old-time product demonstration with a twist."

The twist is the comic relief. In an early offering, a dolt in an apron, unable to recite the specials or tell diners whether entrées come with salads, illustrates DUMBWAITERS. A dozen uniformed military cadets doing the funky chicken, moonwalk, windmill, James Brown, and other tight maneuvers perform ROCK DRILLS. A man with a sledgehammer destroys a boom box to depict NOISE CONTROL CONSULTANTS; a football player, tackling a fish on a hook, acts out FISHING TACKLE. A man turns on an answering machine to hear about his upcoming gum surgery, his car's major mechanical trouble, and his own eviction. The category: AGITATING EQUIPMENT. A brocade armchair takes it all off—cushions, upholstery, antimacassars, padding, and tassels—to bump-and-grind music (FURNITURE STRIPPING). To suggest VANITY CASES, the campaign brings forward some young, narcissistic, avant-garde partygoers.

This summer, three new spots besides CIVIL ENGINEERING will run. A clone of dog expert Barbara Woodhouse represents PET SITTING; a scuba diver—the only guy on a train platform who isn't zapped by lightning—depicts LIGHTNING PROTECTION EQUIPMENT; a conductor who leads his orchestra through "Eine Kleine Nachtmusik" with his feet—while standing on his head—represents CONDUCTIVE SHOES.

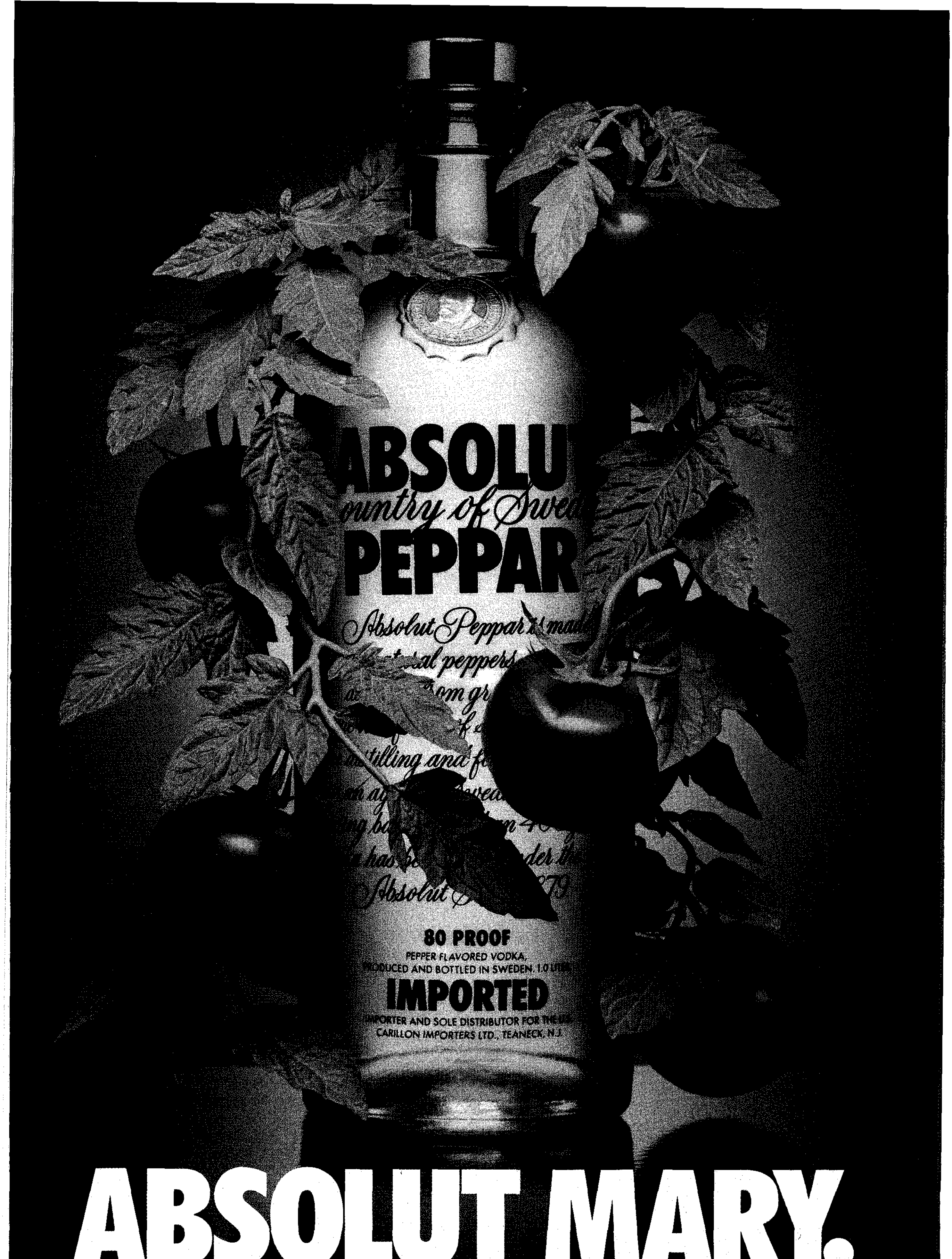
Already there are knockoffs. The producers of the NYNEX Yellow Pages spots, English directors Kevin Godley and Lol Creme (best known for their music videos), have turned down storyboards in this genre from other agencies. But the limbo look and the visual pun appear in a GMC-truck spot in which a fast-talking nerd boasts about his outstanding comics collection—and opens the back of his pickup to reveal a collection of stand-up comedians. Cheer detergent is running a simple product demonstration with a white background (set, incongruously, to the strains of Alfredo Catalani's "La Wally"): A man stuffs a dirty hanky, crushed ice, and Cheer into a silver martini tumbler, comically shakes it, and—voilà!—extracts a sparkling-clean hanky.

But perhaps the most obvious imitations are C/D's own, for Nissan trucks and California Coolers. "What exactly does Nissan mean by hard-body truck?" says the announcer as a truck is shown before a white background. "Say you want to haul some firewood," the voice continues; a massive tree topples into the cargo hold. And four new spots for California Coolers all have white, stark backgrounds. In one illustrating the coolers' new lightness, a fat man blows air into a bottle and thins down himself.

More than 200 publishers now produce some 6,200 different Yellow Pages directories nationally. Not all are weighty, but the industry's revenues are. This year, advertising in Yellow Pages should hit $10 billion, $1 billion *more* than network TV attracted in 1987.

For years, the Bell System issued one Yellow Pages book. In 1984, as part of the AT&T divestiture, NYNEX, the newly formed regional phone company, began milking its monopoly in the juicy Manhattan market by issuing two sets of Yellow Pages—one for consumers, one business-to-business. In February 1987, salivating Missouri-based Southwestern Bell Publishing came out with a single book for consumers and businesses; the ad rates were a fraction of those of its entrenched rival. (Like the NYNEX book, it appeared, free, on consumers' doorsteps.) The newcomer's advertising ridiculed NYNEX's two-book system and promised to give New Yorkers' exhausted "walking fingers" a hand.

In the summer of 1986, even before the debut of SWB's directory, NYNEX Yellow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ABSOLUT MARY.

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PEPPER FLAVORED VODKA 80 PROOF/100% GRAIN NEUTRAL SPIRITS (ABSOLUT COUNTRY OF SWEDEN™) © 1988 CARILLON IMPORTERS LTD., TEANECK, N.J.

I HAVE A CONFESSION TO MAKE.

"It's my fault. Because I've had no time for the two people who matter most. You and me.

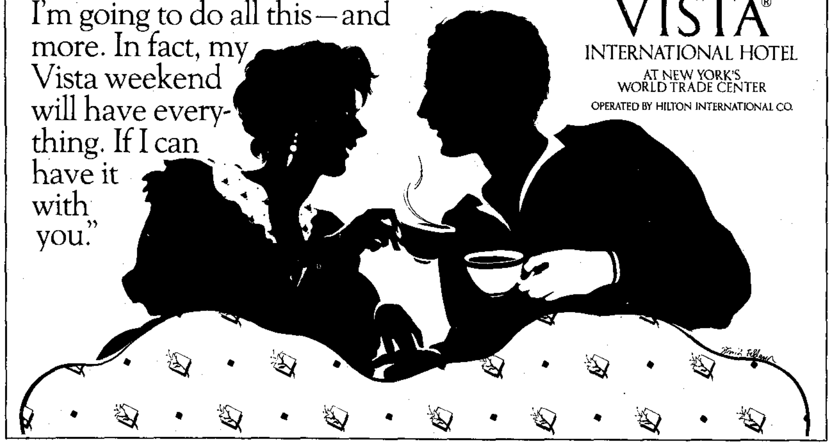
Well, that's over. This weekend, supper will be by candlelight. I'll leave the do-not-disturb sign out until I'm good and ready. And I'm going to take a long, luxurious bubble bath. Yes, me.

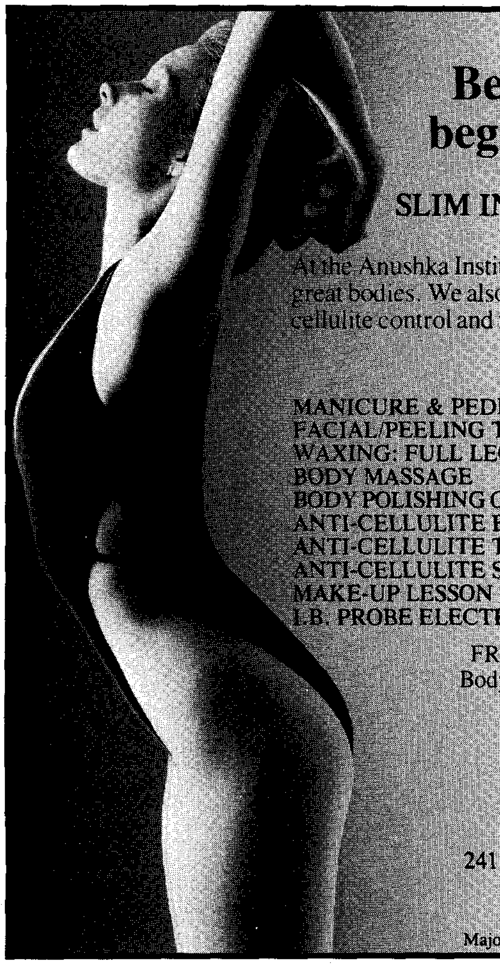
Where'd the inspiration come from?

The Vista Hotel. Where I'm going to do all this—and more. In fact, my Vista weekend will have everything. If I can have it with you."

Bed & Breakfast Weekend includes an American breakfast, and free use of our health club with its indoor pool. Parking privileges, late check out, and more. Plus we're just a short stroll from the South Street Seaport. Special discount rate of $75 per person, per night, double occupancy, effective April 10—September 5, 1988. For reservations please call (212) 938-1990.

VISTA®
INTERNATIONAL HOTEL
AT NEW YORK'S
WORLD TRADE CENTER
OPERATED BY HILTON INTERNATIONAL CO.





Beautiful bodies begin at Anushka.

SLIM INTO SUMMER SPECIAL

At the Anushka Institute, we develop great beauty to match great bodies. We also offer the most advanced programs on cellulite control and weight loss. Now at these special rates from June 1st thru July 2nd.

	WAS	NOW
MANICURE & PEDICURE	$48	$40*
FACIAL/PEELING TREATMENT	65	48*
WAXING: FULL LEG & BIKINI	52	40*
BODY MASSAGE	50	42*
BODY POLISHING OR BUST TREATMENT	60	45*
ANTI-CELLULITE BODY WRAP	50	40*
ANTI-CELLULITE TREATMENT	55	40*
ANTI-CELLULITE SEAWEED WRAP	65	55*
MAKE-UP LESSON	75	35*
I.B. PROBE ELECTROLYSIS (15 Min.)	25	15*

FREE CELLULITE CONSULTATION
Body Firming & Contouring (212) 355-6404
New York's In-Town Spa
Anushka
INSTITUTE
241 East 60th St. Bet. 2nd & 3rd Ave.
One block from Bloomingdale's
René Guinot
Major Credit Cards Accepted *One Treat. Only

Pages print ads derided the upstart as an unnecessary, worthless "clone book"—calling attention to it, Carr explains, to let consumers know "that there were two books, so they wouldn't toss out NYNEX's nine-month-old directory when Southwestern Bell's first book came out. And we tried to alert advertisers so they'd know what they were buying space in."

Since 1985, NYNEX had been running a campaign showing its tome used as a booster seat and window prop: "It's always there when you need it." At the same time, radio spots focused on some of the arcane things one could find in the Yellow Pages: a dog psychologist, a tie renovator, a gavel-maker. "If one could find strange things, the logic went, then one could find anything," says Raj.

C/D pressed NYNEX to transpose the radio work to TV when it realized its combative stance had not, as Hamilton puts it, "made the low-interest, taken-for-granted Yellow Pages more interesting. We felt the commercials needed more visibility, and then we could slip in the competitive information that there really wasn't any need for another book."

For weeks, Raj and Weiss seemed the odd couple, toting around a handful of the 301 directories NYNEX publishes in the New York–New England area, setting out to come up with topics and skits they found amusing. They shelved a spot about SPECTACLES (clips from Cecil B. deMille–style productions) because the headline wasn't listed in all the directories in its top eight markets. For that reason they also shelved VISITING NURSES (who help themselves to a patient's bonbons and beverages) and LABOR RELATIONS (a nurse trying to mediate between an angry woman and her bumbling husband in the pre-labor room).

The first dozen spots were shot in four days, the latest four in two days—each done for less than half the average $200,000 commercial-production cost. They may look simple, but adroit camera technique and direction were involved. To suggest deafening sound in the noise-control-specialist skit, for example, one director drummed on the back of a mirror while the camera shot the front of it, producing the visual equivalent of a wall-rattling din.

The spots' unexpected longevity, and the public's fascination with them, has C/D devising variations, says Hamilton. In July, headlines ripped out of the Yellow Pages in the shape of various listings categories will be plastered over billboards.

Meanwhile, rival Southwestern Bell, which muscled its way into Manhattan with the purchase of the neighborhood Blue Books, looks gaunt in NYNEX Yellow Pages' shadow. SWB, which publishes 1,200 directories—but which recently discontinued its multi-market Silver Pages guide for older people—aban-

Ashanti
Originators of large size fashion
872 Lexington Ave., NYC
212 • 535 • 0740

At the Ambassador Grill, enjoy savory French country cuisine without having to know the language or the maitre d'.

Enjoying French cuisine isn't a matter of what or who you know, but rather, where you dine. The Ambassador Grill's imaginative Gascon dishes, as artfully prepared by master chefs Francis Drillien and Pascal Coudouy, live up to their Gallic reputation for flair and excellence. Dinner is prix fixe $27. Lunch is $21. Piano nightly. Reservations requested. (212) 355-3400.

AMBASSADOR GRILL

44th Street at First Avenue New York, New York 10017

© 1987 The Ambassador Grill

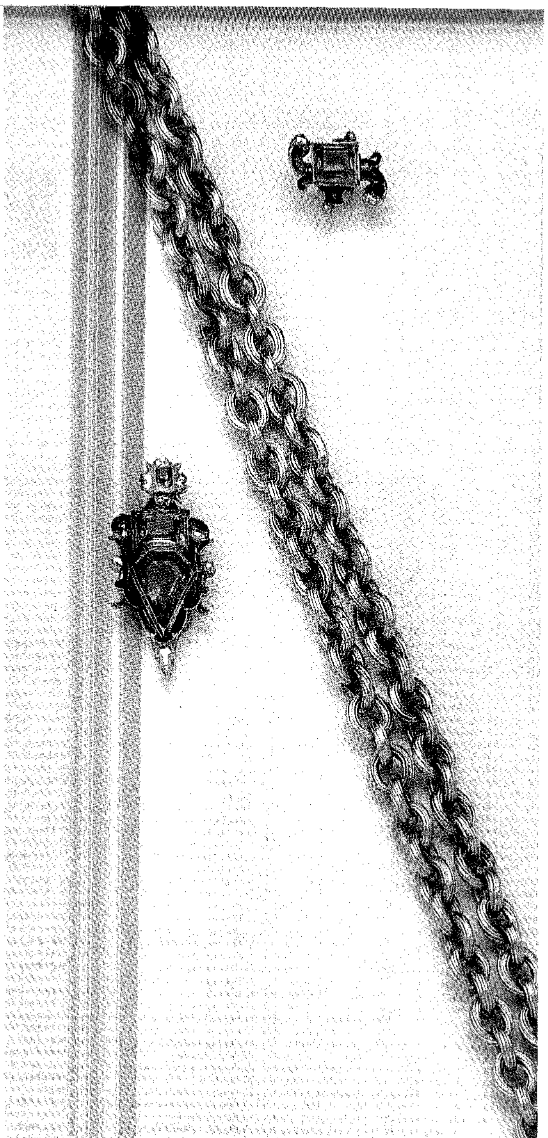
doned TV advertising in August 1986. This May, advertising resumed, promoting a $100,000 sweepstakes tied to the publication of SWB's second book. (Last year, SWB offered three $10,000 shopping sprees and 100 $500 bankrolls that winners could spend in the stores listed in its pages.) All current advertising hammers home the one-book theme.

The new Southwestern Bell book, which appeared in February 1988, is a 1,794-page volume—almost twice as thick as last year's directory, but not because it's packed with ads. Only 1,077 are traditional yellow pages; there's a 19-page index and 688 non-revenue-producing pages of fingertip facts, government listings, and discount coupons. (NYNEX's two 1988–89 directories add up to 3,617 revenue-producing yellow pages.)

Southwestern Bell's relatively small book has industry insiders wondering how long SWB is for this world—at least the Manhattan world. Andrew McKelvey, president of the ad agency Telephone Marketing Programs, likens SWB to "a pest rather than a foreign automaker challenging Detroit," but can't predict how long the buzzing will go on. Efrem Sigel, president of Communications Trends, a Larchmont-based research firm, thinks it won't go on long. SWB has "rung up perhaps $8 million to $10 million in ads, but has lost millions of dollars on the whole effort in New York. They've sold many pages at a significant discount, increased their cost of printing perhaps 40 to 50 percent by adding the whites, and all in all embarked on an almost impossible mission." SWB won't discuss finances, but spokesman Bill Townsend says, "We're pleased with the results, we're in the market to stay, and we believe we're fulfilling a need not now being met."

According to Communications Trends, NYNEX Yellow Pages—accounting for 6 percent of NYNEX Corporation's revenues—showed greater growth last year than did the Yellow Pages operation of any other former Bell company. (CT estimates NYNEX Yellow Pages' 1987 Manhattan-book revenues at $95 million.) "It's as if you were to start a newsweekly to compete with *Time*," says Sigel. "In this case, it's not just being there first that's critical, it's owning the phone company. NYNEX has access to every new subscriber. They can bill customers through the phone bill. They have tremendous name recognition. They could be fat and lazy and still come out ahead."

But NYNEX is not lazy, at least not when it comes to advertising. "Everyone knows they can get Ridley Scott to do their commercial if they write a big enough check," says C/D's Hamilton. Guess that means we won't be seeing Michael Jackson singing about the Yellow Pages. ▬

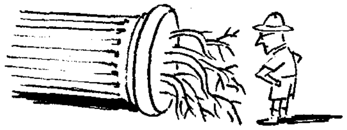

Gold and Silver of the *Atocha* and *Santa Margarita*

Magnificent gold and silver, jewelry, bullion, coins and highly important navigational instruments recovered from the shipwrecks of *Nuestra Señora de Atocha* and the *Santa Margarita*, sunk in 1622.
Auction: June 14 & 15 at 502 Park Avenue, NYC
Viewing: June 7-14
Catalogues: 718/784-1480
Inquiries: Anthony Phillips or Christopher Hartop 212/546-1153.

CHRISTIE'S
NEW YORK

NEW YORK

FAST TRACK



EDITED BY ERIC POOLEY

OVERHEARD

Spelling Bee

IN THE CUSTOMER-SERVICE line at Marine Midland:

Woman: Look at this stupid bank, they don't even know how to spell their own stupid forms. Look how they made "supersede"—with a *c*.

Man: *C* is right.

Woman: It most certainly is not.

Man: How much?

Woman: Five dollars.

Man: Miss, can you get us a dictionary? She says you spell "supersede" with an *s*, not a *c*.

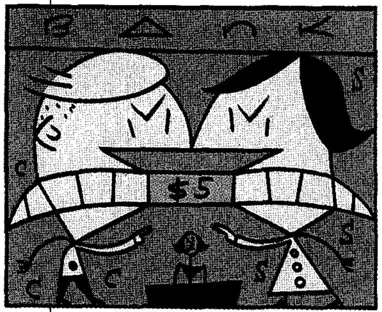
Customer Service Woman: With a *c* is right.

Woman: That's what you say.

(Customer Service Woman produces dictionary, looks up "supersede.")

Customer Service Woman: Uh-oh, we're in trouble here.

Man: Let me see that. Well, what do you know? (Hands over $5.)



Woman: Thank you very much.

Man: I'm glad you didn't say a hundred. Miss?

Customer Service Woman: Yes?

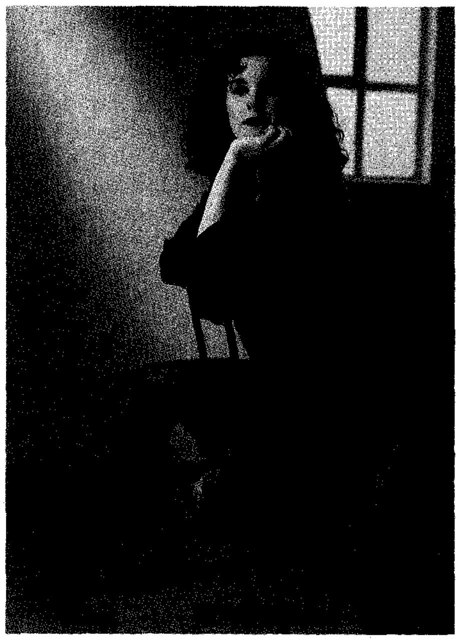
Man: I think this bank owes me five dollars.

RHODA KOENIG

BRIEF LIVES

'BIG' GIRL NOW

THE NEW COMEDY *Big* MAY REVOLVE around Tom Hanks, as a little boy who gets his wish to be a grown-up, but it's Elizabeth Perkins's transformation from a tough marketing analyst to the sexy, vulnerable young woman who falls for Hanks that sets the movie spinning. It's what Hollywood likes to call a breakthrough performance.



Elizabeth Perkins: "Anyone can be a blonde."

"That's just the sort of comment that makes me *very* nervous and *very* confused," says Perkins, 27, who also stars later this year in *Sweetheart's Dance* with Don Johnson and Jeff Daniels. Perkins started turning heads two years ago as Demi Moore's dumpy, wisecracking sidekick in *About Last Night* . . . and even managed to survive a catastrophe called *From the Hip*. "Wasn't it just *hawrrrrible?*" she asks, grabbing a cigarette and plopping more ice into her diet Coke. "Judd Nelson called me Joan Crawford when we were making it. I said, 'Yeah? Well, that's because I'm working with *you*.' "

She laughs, though in her broad-shouldered, man-tailored suit, she does have a gutsy, forties style. A tall, attractive brunette—angular and intelligent, rather than cute—she looks unlike any of the characters she's played. "I take it as a compliment when people say they don't recognize me offscreen," she says. But directors don't always trust her range. "You'll be interested in a project," she says, "and then be told, 'We're looking for a blonde.' That's ridiculous. What they should be looking for is an actress. *Anyone* can be a blonde."

She was born in Forest Hills but grew up in her grandmother's old farmhouse just outside Brattleboro, Vermont (her parents are divorced). She decided to be an actress on one of those days "when Mother would drive into town, park the car, and the two of us would just sit there, eating hot dogs and inventing stories about everyone who walked by." She went off to prep school and got kicked out after one semester. "I think they called it basic incorrigibility and insubordination," she says. So she packed up and moved to Chicago to live with her father. After high school, she enrolled in courses at the Goodman drama school and discovered the art of transforming herself—not just emotionally but physically. She moved to New York in 1984, played opposite both Jon Cryer and Jonathan Silverman in *Brighton Beach Memoirs*, and turned in a memorable performance in a Public Theater production of *Measure for Measure*. Earlier this year she dropped out of David Mamet's *Speed-the-Plow* ("for personal reasons") and was replaced by Madonna ("an extremely cynical choice on the part of Mamet and [director] Greg Mosher"). She and Mosher had known each other from their days together at the Goodman. They haven't talked since her early exit.

Though she keeps an apartment on the Lower East Side, Perkins moved this year to Los Angeles and doesn't plan to move back. New York, she says, just became too much. "It made me anxious and crazy. I think it was the day I hailed a cab and the driver turned out to be an undercover cop and we chased some criminal at high speed that I said to myself, 'Elizabeth, you really must get out of the city more often.' " Now she's out of town, relatively relaxed, and not working on anything—which is fine with her. And after her breakthrough in *Big*, who knows—she may even get to play a blonde.

RICHARD DAVID STORY

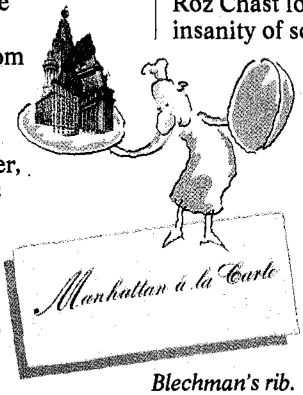
Photograph by Mark Hanauer/Onyx. Illustrations: top, Guy Billout; left, J.D. King.

CITYSCAPE

NEW DEVELOPMENTS IN ART

AT THREE IN THE afternoon, the shadow from an enormous new Washington Heights skyscraper darkens all of Harlem—and all of Central Park, midtown, and Wall Street.

The city's latest developmental excess? No, Milton Glaser's latest work: a deadpan "preliminary shadow study" in colored pencil and ink, inspired by the uproar over Mortimer Zuckerman's Coliseum project—and drawn to help defray the Municipal Art Society's bills from the lawsuit that blocked the project.


Manhattan á la Carte

Blechman's rib.

Last December, the MAS won its suit against the city, halting Zuckerman's plan to build two huge towers on Columbus Circle. With the cost of the suit near $300,000, the society began soliciting artworks in January for a benefit auction called "City for Sale."

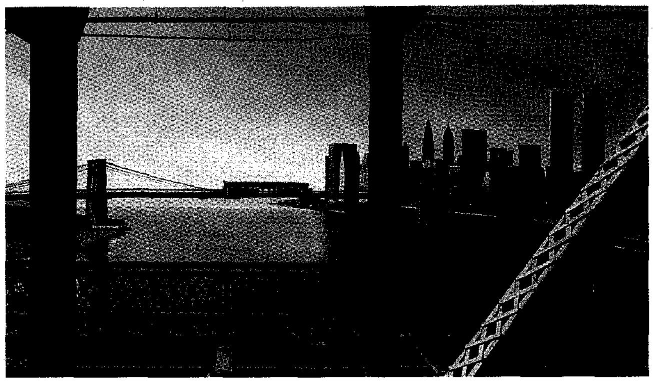
"We were looking for ways to raise funds and to keep the issue alive," says MAS development director Paul Gunther. "The Coliseum fight is part of a general problem." The auction (June 13 at the National Academy of Design, 1083 Fifth Avenue, at 89th Street) will feature 30 works by well-known artists and—surprisingly—architects, all on the theme of "City for Sale": the notion that the city government is willing to sell its light, air, space, and landmarks to the highest bidder.

Meier's folly.

"The city has to develop or it dies," says Glaser. "My work isn't anti-development. It's a complaint against *unthinking* development. The planning process has become so random." Most of the work, in fact, is less political than comical. Architect Richard Meier's photomontage puts two office buildings in Upper New York Bay. Cartoonist Roz Chast looks at the insanity of some apartment developments (and their advertisements). R. O. Blechman's cartoon waiter serves five beautiful non-landmark buildings on a platter in *Manhattan á la Carte*. And photo-realist painter Richard Estes's *Michelangelo* is a view of downtown from the Manhattan Bridge on one of those days when New York seems the best of all possible cities—until you notice Florence's Ponte Vecchio stuck in the middle of the Brooklyn Bridge. The painting is expected to command the auction's highest price, about $35,000.

"The work is good-natured but deadly serious," says gallery owner Max Protetch, an MAS advisor. "The auction is meant to parody the process used to sell city land. In the past few years, aesthetics have been a bad second to money in the city's decisions. We have to realize that culture is commerce as well."

"City for Sale" will be on public display June 1 through 12 at the Urban Center gallery, 457 Madison Avenue, at 50th Street. Gunther sees the exhibit as public education.



Estes's Michelangelo.

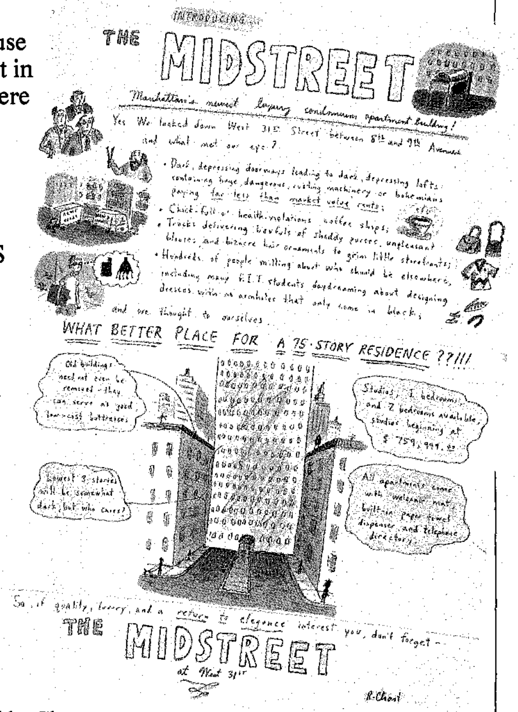
"We're overstating a fear to make the point that people have to be more vigilant about the city's common wealth," he says. "Besides, a lot of the work is funny and beautiful."

Though the art is whimsical, Gunther admits that for architects, poking fun at real-estate developers is asking for trouble. "I think the architects who contributed were very sensitive, because the theme itself could be perceived as hurting their business. In a strange way, though, it's helped us get even better-known architects, because they're at a point in their careers where they feel more confident."

At least one developer isn't laughing. Jerry Speyer, an MAS supporter, is listed as part of the "City for Sale" auction committee even though he sided with the city in the Coliseum fight and wants nothing to do with the auction. "My confreres in the industry would kill me," he says.

The city has renegotiated the Coliseum deal with Zuckerman, and in March it filed notice of its intention to appeal the ruling that halted the project. "We're going to sustain our challenge," says Gunther. Which ought to make for even more confused loyalties: The new Coliseum-site architect, David Childs of Skidmore, Owings & Merrill, is on the board of directors of the Municipal Art Society. "But he doesn't have any work in the auction," says Gunther.

CHRIS SMITH

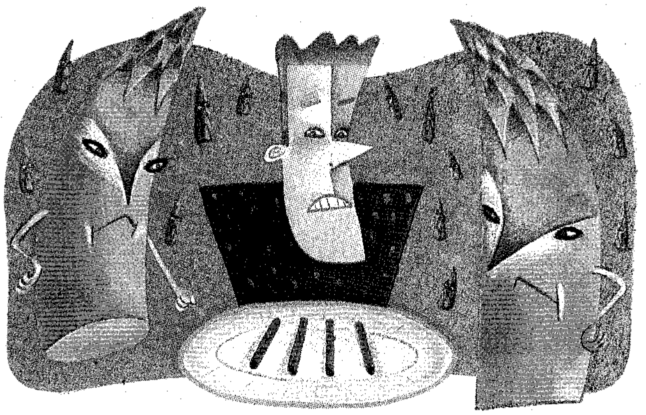

INTRODUCING
THE MIDSTREET
Manhattan's newest luxury condominium apartment building!
Yes We looked down West 31st Street between 8th and 9th Avenues and what met our eye?
• Dark, depressing doorways leading to dark, depressing lofts containing huge, dangerous, rusting machinery or bohemians paying far less than market value rents;
• Chock-full-o' health-violations coffee shops;
• Trucks delivering boxfuls of shoddy purses, unpleasant blouses and bizarre hair ornaments to grim little storefronts;
• Hundreds of people milling about who should be elsewhere, including many F.I.T. students daydreaming about designing dresses with no armholes that only come in black;
and we thought to ourselves
WHAT BETTER PLACE FOR A 75-STORY RESIDENCE ??!!!
Old buildings need not even be removed - they can serve as good low-cost buttresses
Studios, 1 bedrooms and 2 bedrooms available, studios beginning at $759,999.99
Lowest 3 stories will be somewhat dark, but who cares?
All apartments come with welcome mat, built-in paper towel dispenser, and telephone directory.
So, if quality, luxury, and a return to elegance interest you, don't forget -
THE MIDSTREET
at West 31st
R. Chast

Ad by Chast.

Photographs by Steven Tucker.

MINOR OUTRAGE

NO TIPS



THE OTHER DAY, I STOPPED by a neighborhood Chinese place and tucked into a seasonal favorite, stir-fried chicken with fresh asparagus. The restaurant must have had its No. 1 wok man on the job, because the dish was nicely prepared—the chicken was gingery and the asparagus was still crisp.

But I had been shafted on the asparagus—literally. On my plate was a forest of stalks, but not a single tip.

I called my waiter over and gestured toward my plate. "No tips," I said.

"That's how it comes," he told me. "It's always like that."

So what did they do with all the asparagus tips?

The waiter said he didn't know; I'd have to ask the manager. But the manager wasn't there, so I finished up and left. I started checking around—calling friends, making surprise visits to favorite Chinese places—and discovered that the same thing is going on at many Chinese restaurants, even some expensive ones. There's a conspiracy afoot in New York this spring: Persons unknown are making off with our asparagus tips.

I made some calls to find out where the tips were going.

First call: Chef Jean-Claude Nédélec of Glorious Food, the catering outfit that recently served asparagus tips meunière to 1,290 at the Public Library benefit. Where'd he get his tips? "We get fresh jumbo asparagus from Baiardi, a wholesaler near the Hunts Point Market. We buy whole asparagus."

Second call: Mary Anne McGovern, who oversees the Asparagus Industry Council, in New Jersey. "I think some of these Chinese restaurants buy their asparagus wholesale without the tips—it's cheaper. In a stir-fry, you're not really supposed to notice."

Third call: John, a wholesale-vegetable man at the Hunts Point Market. "The 'grass we get is eight to nine inches, and that's how we sell it. There're places that sell just tips, but I never heard of anyone selling just stalks. But I'll tell you what—if I went someplace and got 'grass that was just stalks, I wouldn't give 'em a tip." E. P.

SOUNDS

Hot and Toasty

ON THE TINY BANDSTAND at CBGB, a group called the Toasters—led by Rob "Bucket" Hingley, a Londoner with a beefy body and a porkpie hat—leaps into its first song. The bass and drums bash hardest on the downbeat, joining the staccato bursts of saxophone and guitar to produce the dance music called ska—a sort of revved-up reggae. Hingley's vocals are punctuated by half-sung, half-chanted improvised raplike rhymes from the two "toasters"—Lionel Bernard and Sean "Cavo" Dinsmore—who give the band its name.

Ska was born in Jamaica in the early sixties—before reggae—when island rhythms came under the influence of American R&B. Young Jamaicans—"rude boys"—adopted the style of R&B singers, wearing porkpie hats, two-tone shoes, and three-button suits. When the rude boys migrated to London, the music went with them, enjoying a boom there during the late seventies. Now ska has taken hold in New York, and it's growing quickly on the downtown dance circuit. The Toasters lead the scene: The group has drawn the largest crowd ever at CBGB, a club that's seen Talking Heads and Blondie come and go.

Hingley, 32, first heard the music in London clubs. He moved to New York in 1981 but kept playing ska—"reggae and rock with doses of calypso and R&B," he says, "topped off with two portions of white rum, well shaken." His eight-man band, started in 1984, is now at work on its third record, *Franken-Ska*. (Its first record was produced by Stanley Turpentine, a.k.a. pop star Joe Jackson, who often plays unannounced at Toasters' gigs.) The crowd makes onstage appearances, too—young men with Fred Perry tennis shirts, drooping suspenders, and Dr. Martens combat boots, clambering up, singing along, leaping about. "There's no alienation between the band and the kids," says Hingley, who next plays with the Toasters June 4 at the Tompkins Square Arts Festival. "The guys in the band are just guys you sat next to in the pub last night." CATHY HAINER

"Bucket" Hingley and his band.

PRICES

HERE'S WHAT IT COSTS TO ride on water this summer:

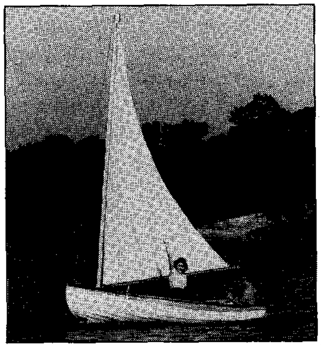
☐ Lucat 21-foot Twister speedboat, with 270-horsepower MerCruiser engine, at Shelter Cove Marina (602 Clarence Avenue, the Bronx), $25,000.

☐ Island Packet 38-foot cutter-rig sailboat, at Coneys Marine (32 New York Avenue, Huntington), $124,000.

☐ Three-day class at the Offshore Sailing School (City Island, 885-3200), $450.

☐ Two-hour sail on the *Pioneer*, the Seaport Museum's 1885 schooner (669-9400), $14.

☐ Rowboat rental at Loeb Boathouse (Central Park, East 72nd Street entrance), $6 an hour, plus $14 deposit.



Photographs: top, Mark Ferri; bottom, Bettmann Archive. Illustration by Robert De Michiell.

RUTH RECOMMENDS

BY RUTH GILBERT

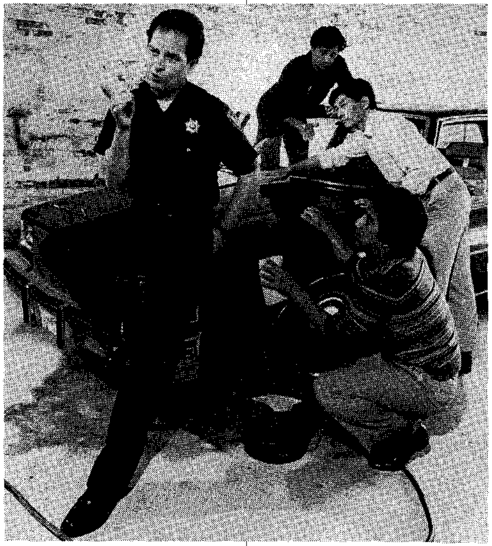
Belmont Horsefair '88, an eight-day event featuring horses from around the world, starts June 4. There are daily tournaments, barrel racing, parades, roping exhibitions. The highlight, June 11, is the 120th running of the jewel of racing's Triple Crown, the Belmont Stakes.

FORBIDDEN FILMS

An eight-part survey of controversial and censored films runs from June 2 to July 21 at the 92nd Street Y. Above are Charlie Chaplin and Martha Raye in Monsieur Verdoux, *which you can see June 16 at 8:15 p.m.*

'WHEEL AND DEAL'

Michael F. Boyle stars as a corrupt cop (if there is such a thing) and (from left) Michael French, Glenn Kubota, and George Emilio Sanchez as bad men who must polish his car as penance. The play opens June 2, at Real Garage, 145 Charles Street.

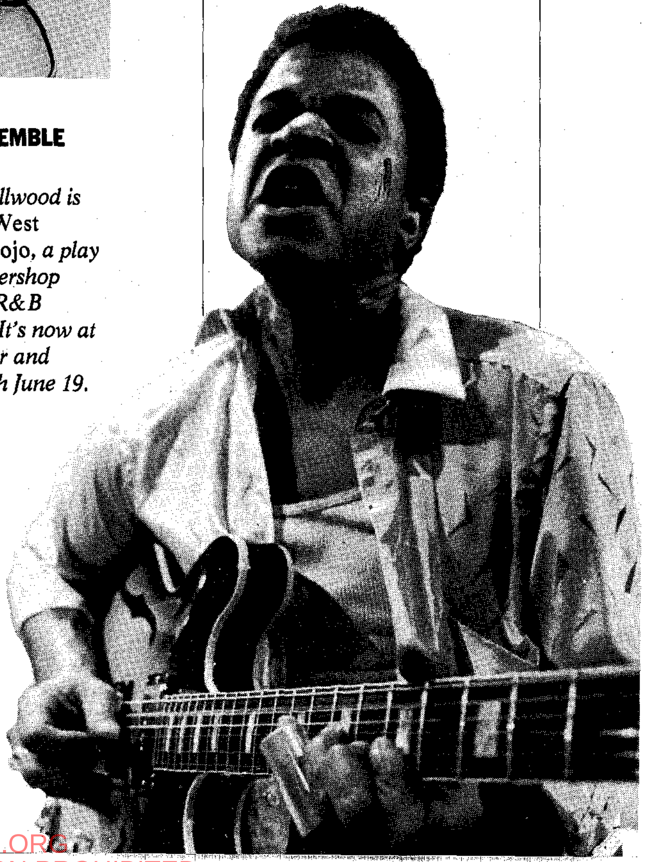


VILLAGE ART SHOW

We've been having rainy weekends, but June 4 and 5, 11 and 12 have got to be nice, according to the odds. So come to Greenwich Village, walk its pleasant streets, and see what the artists are offering that you can't live without.

NEGRO ENSEMBLE COMPANY

Tucker Smallwood is featured in West Memphis Mojo, *a play set in a barbershop haunted by R&B enthusiasts. It's now at Theater Four and plays through June 19.*

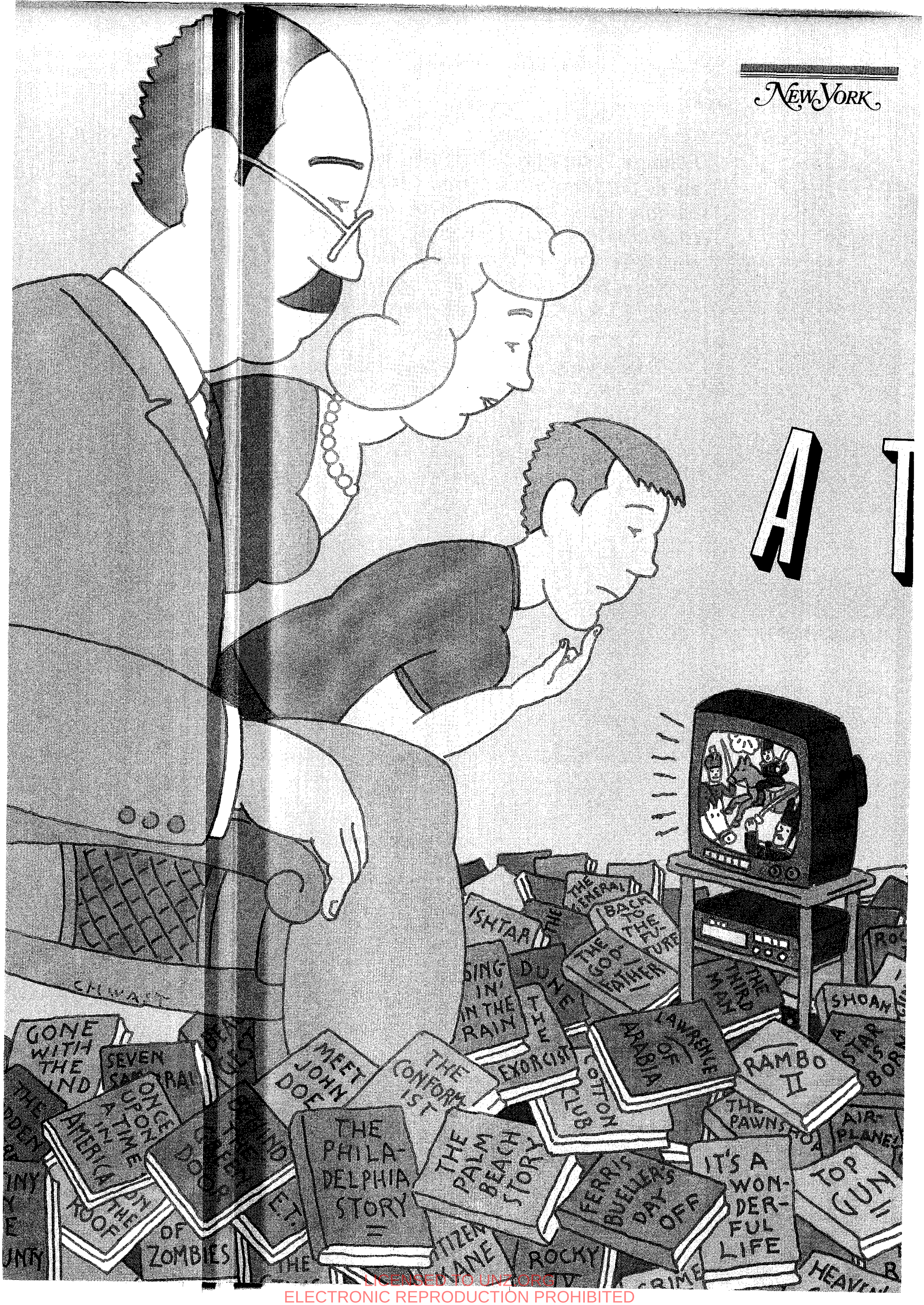


'BIG'

Twelve-year-old Josh (David Moscow, above) has his wish to be big granted by a carnival wishing machine (and then becomes Tom Hanks, an adult). This very amusing film opens June 3 at the Gotham, 86th Street East, and other neighborhood theaters.

Photographs: center, Martha Swope Associates/Linda Alaniz; bottom right, Eddie Birch.

New York


A T
ISHTAR
THE GENERAL
BACK TO THE FUTURE
THE GOD FATHER
SINGIN' IN THE RAIN
DUNE
THE THIRD MAN
SHOAH
THE EXORCIST
LAWRENCE OF ARABIA
COTTON CLUB
RAMBO II
A STAR IS BORN
GONE WITH THE WIND
SEVEN SAMURAI
MEET JOHN DOE
THE CONFORMIST
ONCE UPON A TIME IN AMERICA
THE PAWNSHOP
AIRPLANE
THE PHILADELPHIA STORY
THE PALM BEACH STORY
FERRIS BUELLER'S DAY OFF
IT'S A WONDERFUL LIFE
TOP GUN
E.T.
OF ZOMBIES
ON THE ROOF
CITIZEN KANE
ROCKY IV
CRIME
HEAVEN
CHWAST

FATAL TRACTION

THE VCR AND THE MOVIES

BY DAVID DENBY

Have you ever noticed how strange and dreamy most people look when coming out of a movie theater? Usually they talk very little and move slowly, almost as if they were in a trance. Their eyes seem glazed; they barely register the street, the cars, the people waiting to get in. They look as though they've forgotten their own names—and would be amazed to hear that they *had* names. Abstracted, they are still playing the movie inside their heads. For two hours, it has surrounded, caressed, engulfed them (even bad movies can do that); they breathed the air the movie gave off. Now they are trying to hold all of that, hold it in, before it floats away.

1. BINGEING.

HERE'S WHAT ANOTHER EVENING AT THE MOVIES feels like:

Turned on the set, popped in first film of the night: *Stay Hungry,* Bob Rafelson's scruffy, companionable love story and social comedy from 1976, starring Jeff Bridges, Sally Field, and Arnold Schwarzenegger. Talked it over with my wife and brother-in-law: Rafelson's most likable and unpretentious picture. Hit the reverse a few times to catch lines garbled by Arnold's peculiar Austrian/Venice Beach vowels. Praised Sally Field's bulldog jaw and nervy spunk in her pre-Oscar days. More Cheetos and beer. The night is young—on with the show!

Second movie: *Pumping Iron* (for it is an evening devoted to *der grosse* Arnold), the 1977 documentary that made bodybuilding an okay activity for M.B.A.'s. Jumped past blockish Lou Ferrigno and his strange, obsessional father to Arnold's brazen speeches about himself. Hard to concentrate on the scurrying, half-heard, half-caught activity of a documentary on a small screen. Brother-in-law peels off.

Third movie: *The Terminator.* No skipping here. No going to the bathroom, either. Great B-movie from 1984, violent, funny, inventive, and it plays well on small screen—director James Cameron works like a cartoon artist with solid, dark colors, exploding light. At the end, felt happy though tired. Stop now? Cheetos bag empty, crumpled on floor. Ditto Ruffles. Too tired to go for more beer. Eyes sting. Back developing bedsores. What the hell, the tape is here. Go for it!

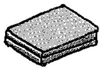
Fourth movie: *Raw Deal,* directed by John Irvin. Arnold trying hard, but he can't pull off the debonair special-agent stuff. In his Italian designer suits, he looks like a dumpster under wraps. What's so cool about him, anyway? I'm sick of him, and I feel bloated, awash, like Jonah after the whale coughed him up. . . .

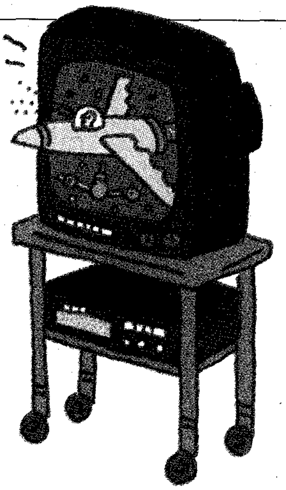
Thus a recent evening spent in the bedroom, an all-too-appropriate place, since such an event begins to resemble a prolonged bout of lovemaking in its long rush of exhilaration and bravado, its fatigue, and, finally, its intimations of disgust. I had to see the films for something I was writing, but the marathon was not so different from what millions of other people are enduring for fun. The whole country is bingeing on movies at home. Teenagers everywhere, New York singles, married couples, brokers heading to Stamford or Oyster Bay for

ILLUSTRATED BY SEYMOUR CHWAST

the weekend routinely check out three or four movies on a Friday night. They may not look at the movies one after another, as I did; they may space them out and chew each one over. Still, they know the giddy power of playing the movies whenever they want—and playing them in pieces, running ahead to favorite scenes, creating an anthology of their own. The lust to hold a work of art in one's own hands—collector's mania—has now been thoroughly democratized and expanded. And that feels great.

> THE VCR hasn't proved itself God's instrument. It may be the Devil's, changing how we experience movies.





But to my mind, the VCR hasn't yet proved itself God's instrument. It may well be the Devil's instrument. The VCR, which is changing the way we consume and experience movies, changing dating patterns, romance, and child-rearing, is a revolutionary force in the humble guise of a household appliance. And, like all revolutions, it produces feelings of loss and dismay—and perhaps a nagging sense of betrayal—as well as moments of celebration and glee.

Since attendance at movie houses is booming (up 7 percent in 1987 over 1986), no one can plausibly say that the VCR is destroying the film business. And though Hollywood is making plenty of schlocky-looking pictures that seem to have been designed for the little screen, it also makes full-bodied movies that will look terrible on the tube, so one can't say (yet) that the VCR is destroying the art of film either. But the VCR may be shredding, or at least damaging, what was once called the movie culture. The phrase "movie culture" has a sickly, high-schoolish sound to it, but if it means a generational continuity of experience and pleasure, jokes and romance, heroic ideals and erotic dreams—and also a sense of awe before the Niagara-like power of the big screen—then it's something, whatever we call it, that we don't want to casually toss out. And the movie culture, in the age of VCR, has been consigned to distributors, rack-jobbers, and storekeepers.

The VCR, an incomparable convenience, undermines the aesthetic qualities of many (though by no means all) movies, lopping off portions of the image, coarsening the color, reducing a film's power and grace. Worse, the VCR turns that instant community—an audience—back into a scattered collection of atomized pleasure units, hunkering down in their fortresslike homes and apartments. It is, of course, a magnificent gift to the handicapped, the housebound, the elderly; it allows parents staying home with young children to keep up with the city's nightlife. It has a thousand specialized uses, mostly benevolent: For instance, Vietnamese immigrants can see Hong Kong movies dubbed into Vietnamese on cassette.

But for every lonely film nut in the Adirondacks who satisfies his passion for a variety of new and old movies through his local video store or through a rental club or the video underground, there are five kids fixated on *Top Gun* and *Ferris Bueller's Day Off* who use the VCR to see the same dozen lousy movies over and over. Rather than bringing movies closer, in some ways we are pushing them farther away—reducing their power, so they can't move, hurt, or frighten us. The people coming out of theaters seem like zombies because they are concluding a sensuous and emotional effort that cuts them off from the world. It is the people sitting in their living rooms consuming movies who may turn out to be the real zombies.

None of which means that I don't use the machine—though for a long time I resisted it. I lived with a VCR, but mainly because my wife was writing about television and needed a way of looking at shows in advance. Another appliance in the house! We had survived without a microwave oven, a shoe-buffer, and a Water Pik, and we could survive, I told myself, without a VCR. Movies, I thought (with overwhelming originality), were meant to be seen on large screens in large rooms, preferably with large groups of people; old movies should be seen in second-run or revival houses or, as an occasional convenience, on television. The videocassette was essentially an appendage of the TV set. By destroying or limiting the visual qualities of movies, it turned movies back into television. So burned the fire of my conviction.

But then films were largely replaced on late-night and afternoon network television by old *television* programs (which are always in color and generally earn higher ratings); the second-run houses disappeared, and the revival houses began to disappear; and I realized my memory of films sometimes disappeared, too.

I started using the VCR more and more—the itch was too easy to scratch. The VCR took over nights, weekends, swallowing time in great gulps. In the bedroom, tapes are now strewn all over the top of the television set and on the windowsill behind the set, the chair next to it, and the floor in front of it. *Ivanhoe* has crept under the bed somewhere, joining the Swatch whose battery gave out at Thanksgiving as well as last summer's beach thongs. Sock drawers yield exhausted mini-series, the different episodes held together by rubber bands. Despite my dependence on the VCR, or maybe because of it, I resent this invasion of skinny boxes—proliferating plastic units, crawling all over my bedroom like roaches in a warehouse after a spring thaw! It's too late to kill them; they have already multiplied.

True, the machine itself is small, but it's also ugly—a squat black thing—and not always easy to use. I still put the cassette in backward half the time, and I won't take the trouble to learn how to set the timer to record something while we are out. I won't learn it because I don't respect the machine, don't like it, and don't *want* to like it. I continue to see new movies in screening rooms and theaters, and so, like many of you, I am watching, in the aggregate, more movies than ever before. But I'm watching them, sometimes, in an angry, half-frustrated state. Aside from the professional aspects of all this, many people have had the same experience.

NO DOUBT THE DISCOMFORT SOME OF US FEEL WITH any new piece of technology stems from fear or priggishness. Yet new technologies, however brilliant, can produce a change in spirit and morale, a possible lessening of respect for the goods that the convenience brings to us so easily. Despite what apologists for the videocassette say, the VCR is hardly neutral in its dealings with art. The VCR drags movies violently into another medium and reduces them both physically and spiritually.

In a famous essay written in 1936, the German critic Walter Benjamin noted, "That which withers in the age of mechanical reproduction is the aura of a work of art." Benjamin was thinking principally of the reproductions of paintings, but his generalization holds true for movies as well, which is a surprise, since movies would seem to enforce perfect reproducibility—an infinite number of identical copies—as an

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MOVIES THAT LOOK GOOD (OR AT LEAST OKAY) ON VIDEO

ANNIE HALL

Woody Allen generally stays close to the actors, and his meanings are intimate, too. The wide-screen Manhattan *has been issued with letter-boxing (black bands at top and bottom), so you see the whole frame, though everything looks small.*

THE PHILADELPHIA STORY

Famous for its shiny writing and acting, this Hollywood dialogue comedy, like most such movies from the studio period, loses little. Katharine Hepburn's hair still glows in her late-night encounter with James Stewart.

CHINATOWN

The orangy color is a little crude, but Robert Towne's writing and Roman Polanski's direction of Faye Dunaway, Jack Nicholson, and John Huston lose nothing.

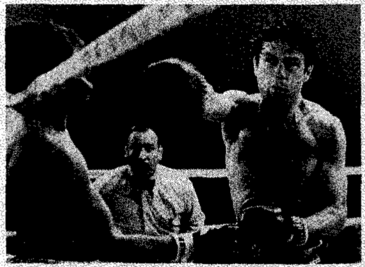
FARM LAND
SOLD
OFFER

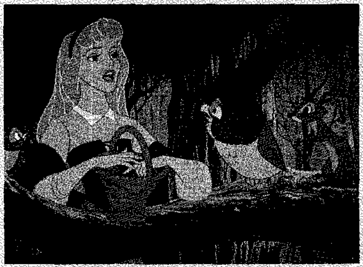
IVANHOE

Children love this rather heavy (and quite violent) jousting-and-chivalry fustian from M-G-M, with Robert Taylor and Elizabeth Taylor. The color is very rich. The earlier Adventures of Robin Hood, *a much better movie, looks a little faded.*

RAGING BULL

The black and white isn't as precise as one remembers it, but even on the tube the movie still looks like nothing else made in the past twenty years.





SLEEPING BEAUTY

Disney's animated features still have saturated, beautiful color. Warner Bros. is also issuing its Chuck Jones and Friz Freleng cartoon classics from the forties.

THE THIRD MAN

Robert Krasker's extraordinary black-and-white cinematography comes through reasonably well in the video transfer of Carol Reed's melancholy masterpiece with Orson Welles, Joseph Cotten, and Alida Valli.

THE TERMINATOR

Funny, violent B-movie shot by director James Cameron in solid cartoon colors with areas of exploding light. The violence bursts out of the small screen.

THE GOLD RUSH

Charlie Chaplin, the cinema's indomitable egotist, generally keeps himself front and center, so the greatest comic moments—and the warmth—of this silent masterpiece remain largely intact.

ON THE WATERFRONT

Elia Kazan's greatest film achievement was the performance he got from Marlon Brando in this melodrama of union corruption on the Hoboken docks. No loss on video.

iron law of their nature. It turns out a movie is actually a rather fragile thing, easily altered or destroyed. Movies have been shortened for TV, colorized, cropped, dubbed; silent movies have been shown at the wrong speed and without music. In the Middle East, video pirates have circulated subtitled versions of *Rambo* in which Stallone rescues American POWs from *Japanese* prison camps in *1943*. The movie is "set" in the Philippines rather than Vietnam (those ungles all look alike, I guess). This is an extreme case. But routinely, and by its very nature, the VCR destroys the aura of a movie—the unique atmosphere the movie creates.

Has the VCR, television's sidecar, attained the inevitability of the TV set itself? That's on the way. The VCR has now achieved a 55 percent "penetration" of American households (an unappealing metaphor that suggests a recumbent public yielding its innocence against its better judgment). Videocassettes accounted for 39 percent of the movie industry's total revenues for 1987. Theatrical business accounted for 42 percent, so video has almost drawn even. At the retail level, the video stores' total volume came to about $6 billion. More than 35,000 titles are now available, and more than 500 new titles are issued monthly. Laser discs, which have been around for a decade, perpetually threaten to become a mass medium, but for now, the videocassette is running rampant across the landscape.

Photographs: clockwise from top right, Lester Glassner Collection/Neal Peters; Movie Still Archives; Walt Disney Productions; Movie Star News; Cinemabilia; Movie Still Archives; Phototeque; The Granger Collection; Movie Star News; Movie Still Archives.

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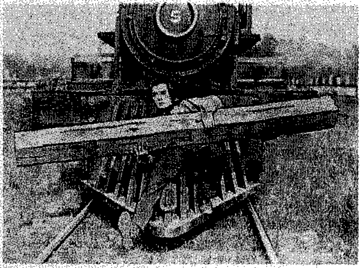
MOVIES THAT DON'T WORK ON VIDEO

THE GENERAL

A masterpiece, but Buster Keaton, taking on the whole physical universe, often worked in long shot, and a lot of the time he just seems too small and faraway.



LAWRENCE OF ARABIA

Or, what happened to the other camel? A travesty on video. You don't see and feel the heat anymore. David Lean might as well have shot the film on back lots.

GHOSTBUSTERS

Its obvious, doofus-level jokes, which are often very funny, need size and space for their loony morbidity to work—the special effects just look cheesy on the box.

GHOSTBUSTERS

THE SEVEN SAMURAI

It's one of the three or four greatest films of the sound era, but Kurosawa's staggering use of rubble, muck, and smoke just seems sloppy on the small screen—there's too much visual information, and your eye doesn't know where to go.

THE GODFATHER

Sure, the acting comes through, but Gordon Willis's subtle color cinematography, with its infinite gradations from dark to light, has now become nearly all light or all darkness—in other words, drama has been reduced to melodrama.

SILK STOCKINGS

Fred Astaire, who always insisted his whole body be photographed throughout a sequence, actually dances out of the frame a few times in this hapless transfer of the wide-screen Cole Porter musical.

IT'S ALWAYS FAIR WEATHER

In the wonderful number in which Gene Kelly, Dan Dailey, and Michael Kidd dance with a garbage-can top attached to one foot, the video transfer generally lops off one man or another.

WELCOME to Florida

STRANGER THAN PARADISE

The black and white looks muddy, and the long pauses—the essence of Jim Jarmusch's comic style—no longer work without the audience reaction to fill up the silences. On the VCR, the movie just seems draggy.

LAST TANGO IN PARIS

The color is a washed-out brownish gold. And the extraordinary tones of The Conformist, *also directed by Bertolucci, now seem harsh and obvious.*

WHITE HEAT

See this nice black and white? Well, some stores are renting the Cagney gangster classic in a sickly colorized version. Destroy it and throw yourself on the mercy of the court.

2. A TINY, TINY BIT OF HISTORY.

IT NOW APPEARS THAT NO ONE FORESAW THE WAY prerecorded cassettes, and specifically prerecorded movie tapes, would turn into such a roaring trade. Unstructured public demand, a ravenous appetite for movies at home—and not corporate planning—wound up shaping the marketplace. After all, when Akio Morita, Sony's presiding deity, brought out the first successful home videocassette recorder in 1975, the machine was clearly designed to allow the consumer to tape television programs. The Betamax, according to the ad pitch, would allow you to record *Columbo* when *Kojak* was on, and vice versa. The first version of the machine recorded for only an hour—it was geared to the American TV series.

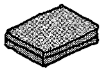
Quickly the machine's capacity was expanded. In his excellent 1987 book on the history of the VCR, *Fast Forward: Hollywood, the Japanese, and the VCR Wars,* James Lardner reports that Japanese executives had noted the tendency of their American counterparts to disappear during the broadcasts of football games. Clearly an hour-long recording capacity wasn't enough. When Morita's rivals at Matsushita

Photographs: clockwise from top right, Movie Still Archives; Movie Still Archives; Phototeque; Phototeque; Neal Peters Collection; Phototeque; Mega Productions; Movie Still Archives; Memory Shop; Kobal Collection/Super Stock International.

and the other Japanese electronic giants brought out their VHS versions of the VCR, the machines could record and play back for *two* hours (among other differences). But the Japanese were still thinking of American television.

The shift to prerecorded tapes has taken place against the will of the American movie companies, many of which feared that the VCR would destroy business in the theaters. When Twentieth Century Fox made a deal with a distributor to market some of its old titles on cassette in 1977 (the first such deal), it was hoping to make a small profit in video sales—specialty items for affluent collectors. The mass video-*rental* movement was started the following year, not by the studios but by a failed Hollywood actor, George Atkinson, who owned a small store from which he rented out Super-8 projectors and films to people throwing parties. After buying the Fox video titles, Atkinson placed a tiny ad in the Los Angeles *Times* offering films for rent. Then he waited for his telephone to ring. It rang. In a few months, he was franchising his operation in Pasadena.

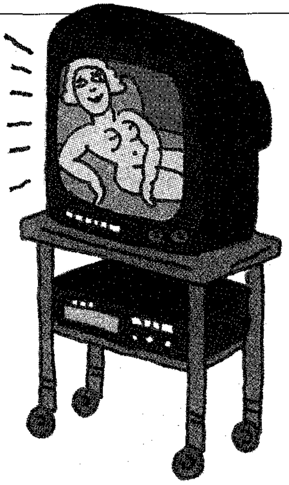
PEOPLE once entered an extravagant palace of fluted columns and cherubs. Now it's McVideo's.



What happened in the next couple of years recapitulated the wildcat development of nickelodeon sites in the early years of the movies. As Lardner describes it, "Americans from every imaginable walk of life cracked open their nest eggs, remortgaged their homes, and put the arm on their parents, siblings, and in-laws in order to become proud proprietors of Video Castles, Connections, Corners, Hutches, Huts, Palaces, Patches, Places, Shacks, Sheds, Sources, Spots, and Stations." By 1985, there were over 20,000 retail video outlets in the country. There are now about 25,000, of which perhaps a fifth closed last year while just as many new stores opened. Despite the frequent bankruptcies (mainly of small, independent operations), the video-rental store has become a merchandising demon. Variety, ease, low prices—the video store is a consumer's dream. As recently as a half-dozen years ago, many savvy media people thought that pay-cable and pay-per-view TV, laser-disc players, or some other sophisticated system would knock out the VCR and the video store; but, on the contrary, the pay-cable boom has leveled off and other systems have faltered.

It's hard not to be stirred by the entrepreneurial drive of the video-shop pioneers, particularly the single-store owners (mom-and-pop operators) who take a bank loan and hurl themselves into business on a wing and a prayer. A raw, demand-sensitive merchandising tool, the video store is a product of American capitalism at its most gutsy and improvisational. The question is: Does Horatio Alger make a good distributor of *movies*? By accident, a tremendous responsibility has fallen on his shoulders.

In recent years, hundreds of revival houses around the country have been forced to the wall. In New York, rents have grown prohibitive, causing repertory theaters to fold. In other cities, repertory theaters have been defeated by the tattered old prints rented to them by distributors—and by the triumph of the VCR. There were several hundred houses showing old movies in the early seventies; fewer than 50 remain. In many areas of the country, there isn't a revival house within 500 miles. At the same time, the VCR has caused the number of 16-mm. rental companies (servicing schools, hospitals, and the like) to dwindle, and, as I've lamented before, many fewer movies are shown on TV than were shown 20 or 30 years ago. It's scary, but, by default, *the video store has become the principal bearer of the entire movie past.*



3. FRIDAY NIGHT AT MCVIDEO'S.

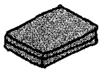
YOU KNOW THE KIND OF store I mean. Not the good ones that exist in parts of New York or other big cities and in some suburbs and college towns—the stores that try to present a complete service. No, the store I'm thinking of appears in shopping malls from Paramus to Santa Clara, in small towns from Sloatsburg to Eureka, and even in many neighborhoods of New York. It's been there a year or two or perhaps three, and it has cardboard cutouts, much pegboard, and a profusion of plastic-and-wire racks. This is the dismaying side of jump-start entrepreneurship—the slapdash outlet, as demoralized in appearance as a shop in Rangoon selling used kitchenware. In order to see movies, people once entered an extravagant palace with fluted columns and floating cherubs. Now they enter McVideo's.

You walk in, and at first glance the stock appears to consist entirely of Jane Fonda doing the kazatsky, a few hits recently released on video, and movies like *I Spit on Your Grave* and *Make Them Die Slowly.* Horror and science fiction and comedy seem to dominate. Yes, the great ones are all here. There's *Blood Beach* ("The sand pulsates like a heartbeat and then nothing. 1981. 92 minutes") and of course the immortal *Bloodsucking Freaks* ("A ballet star is kidnapped by the director of a New York sadomasochistic theater. 1982. 89 minutes"). Most of these films were made essentially for video, landing in the store a few months after their one-week detour to the theaters. The comedy shelf appears to be dominated by the no-talent Chevy Chase and the detritus of the turd-in-the-swimming-pool genre of teen-slapstick movies from 1982. You see movies you've never heard of, or half heard of; TV movies; pilots for TV series never made; action films with middle-aged TV stars holding automatic rifles over their heads; movies with bare-chested Bruce Lee imitators flying through the air, feet out in front.

Where are the good movies? If you dig and ask and dig some more, you can find a variety of good movies from recent years as well as quite a bit of pleasant, harmless stuff like *National Geographic* tapes and children's movies and cartoons. At the counter, recent releases are advertised—the same movies that everyone saw last summer or fall. *The Untouchables* is hot right now. Virtually every major studio release from the past few years is here, though some of the interesting flops or independent films may be missing. The titles are distributed into racks and "islands," all filled with empty cassette boxes divided by category—horror, comedy, sci-fi, action/adventure, drama, mystery, musicals, children, war, romance, martial arts. Have I left anything out? Oh yes, "instructional." Jane, Jane, more Jane, Richard, and now—Raquel! A locked cabinet of erotica hides at the back or resides in an "adult room" reached through a doorway. ("No animals, no children, no pain, no snuff," one chain-store owner told me. Some other stores are not so demure.) *Behind the Green Door* is available (though in New York, you are as likely to be handed *Behind the Greek Door*).

I'm not forgetting the "classics"—if you are lucky, a whole island of them. The selection is depressingly square: Bogie-Garbo-Groucho standbys, *Singin' in the Rain,* matching sets from MGM/UA or Samuel Goldwyn. The division into categories may prevail on the classics rack, too, and sometimes films get misfiled. *Dodsworth* winds up on the action shelf (sounds like a Western, I guess), *Penny Serenade* has become a musical. What's there is so arbitrary and incomplete that one can't begin to point out the gaps. Essentially, the "classics" section is one huge gap with a few brave, miscellaneous films standing in the breach. But wait, a reprieve: Seven or eight Hitchcocks sit on a revolving rack—with Sylvester Stallone and dozens of kung-fu and Ninja films. The throw-'em-on-the-walls organization of the store must make sense to somebody. But then again, it may not.

> IT'S A FOND dream: The video salesclerk as a media-hip version of the librarian who once guided us from book to book.



Finding the foreign-film section requires following "Take a left and then another left" directions from the clerk at the counter. Ah, here they are, collected at the bottom of a single island. Maybe five Kurosawa films, two Bergmans (dubbed), one Truffaut, a Fellini or two, an unimportant French film, a Sonia Braga heavy-breather from Brazil. In all, the foreign sections have the dusty, depressing aspect of the bottom bookshelf in a country house, the catchall space where the wine-stained travel manuals live alongside books of Indian erotica and the giant, illustrated *Wading Birds of North America*. Like those books, the foreign films may once have meant something to somebody, so they can't be thrown away.

You bring your empty display box to a bored-looking clerk at the counter, who rents or sells you the real thing from the stacks behind him. Most of the clerks are kids, and they seem to resent it if you expect them to know something about movies. At best, they will be familiar with the store's stock. After all, clerking in a vid store is only a *job*—after-school and weekend work paying a few dollars an hour. At least the job is more fun than working the checkout counter at Waldbaum's.

The video store itself has become a convivial place. In small towns, the dowdy old theater on Main Street has probably folded in recent years, and first-run business has moved to an impersonal, brownish plastic-and-granite sixplex in the shopping mall outside town. By default, the video store has taken over some of the social functions of the old Bijoux or Rex, though without the candy stand and spacious lobby, without the weird, unforgettable smell of menthol in the bathrooms and the delicious aura of sloth that made such places home for millions of teenagers. The video store has less atmosphere than the motor-vehicles bureau; but on Friday afternoons and evenings, kids gather, picking out stuff for the weekend, making dates or agreeing to meet at parties later that night. On Saturdays, moms show up with babies and six-year-olds in tow. Lots of single men, lonely-looking men, silently prowl the racks, hanging on to the edges of conversations.

Thus the typical lousy video store (and it's far from the bottom rung of hell, where the clerks have dagger-in-the-heart tattoos and missing teeth and snarl if you ask for something—anything—besides *Rambo*). It's no worse, of course, than a discount bookstore offering best-sellers, remaindered oversize books on the imperial German navy, romance novels, and a smattering of cheap paperbacks in all fields. If the store is a mom-and-pop operation, the owner is probably just trying to make a quick profit; indeed, he may be barely hanging on, hoping that he won't be squeezed out by the chain stores or by the nearby 7-Eleven, which rents tapes at preposterously low rates just to attract customers for beer and cookies. He takes what his distributors give him, stocks the hits, watches the flow. Keeping up inventory is hard, dull work and, in the short run, not productive of profit.

Right now, the studios, eager to sell more copies of their films to the stores, have been advertising their hits very heavily when releasing them in cassette, thus putting the stores under greater pressure than ever to reduce the number of different films and stock a few films in depth. (That way, a customer eager for the latest hot release would seldom go home empty-handed.) Many stores can make money doing what the studios want, providing a service for hits and junk. The owner would have to believe in something—that movies are a culture with a past and a future—to do more than that.

The best stores, of course, are another thing altogether. They can be wonderful, even inspiring—like superb libraries run for profit. They have 5,000 or more titles, mostly good movies, much of what you want, and will get what they don't have if you just ask them. Opera, ballet, canned theater, *Shoah, The World at War,* Hal Roach comedies, Bette Davis's early films at Warners, performance films, independent films, Andy Warhol, and a huge children's selection. The personnel are often film nuts who can give good advice. You've enjoyed one Preston Sturges comedy? Then try *The Palm Beach Story.* You were moved by James Stewart in *It's a Wonderful Life*? Then look at him in a completely different mood—snarling tough—in the Western *Winchester 73.*

A fond dream: The video salesclerk becomes a media-hip version of the librarian/enthusiast some of us were lucky enough to have had at school, a woman (usually) who took us by the hand and guided us gently from one book to another. Treasures were buried in that library, and she alone knew where they were. She looked you over, figured out what you needed, and then led you to the spot. After a while, you began digging for yourself.

4. CONNOISSEURSHIP, HIGH AND LOW.

MANY PEOPLE DON'T NEED LEADING AT ALL. THEY need only a large stock and a catalogue. A good video store is an inexhaustible resource for connoisseurship, both high and low. Everyone can become his own repertory-theater programmer. Films that have been cut for theatrical release (too long or too much sex)—films like *Crimes of Passion, 9½ Weeks, Once Upon a Time in America,* the Judy Garland *Star Is Born*—can now be seen in their complete versions. Young moviegoers who have suddenly discovered Katharine Hepburn or Jimmy Cagney can find a great many movies—though by no means all—starring their new idols. You can follow the career of Fred Astaire or Judy Garland or Jack Nicholson, the development of Chaplin from shorts to full-length silent features to sound films. You can plow through the Hammer horror movies or the old Republic Pictures Saturday-afternoon serials, *Mysterious Doctor Satan* and *Zombies of the Stratosphere* (with Leonard Nimoy). You can also see something like 44 of Hitchcock's films.

Suddenly, moviegoers can pursue a new obsession the way readers devour one novel after another by Trollope or Jane

VIDEOS FOR THE KIDEOS

Parents, Children, and the VCR

MAUREEN ORTH HAS BEEN SEEing a lot of John Lithgow lately, and she told him so when she ran into him at a party. "I've seen you 150 *times*," she said, and then described her two-nd-a-half-year-old son's obsession with aerie Tale Theatre's videocassette of *Goldilocks and the Three Bears,* starring ithgow.

"It's what gets me through dinner every night," she says.

Orth has a kideo in her home, one of he new breed of youngsters who may not now—or care—that a television et does anything but play tapes. These are children who walk round hugging their favorite ideocassettes much as earlier tots lutched dog-eared books.

Meanwhile, their parents—48 percent of VCR owners—are aught wondering whether to be delighted by their children's worhiping (quietly!) at the blinking ltar of home entertainment or to feel guilty for sacrificing their ots' tender years to the machine. To Janet Maslin, whose two-year-old son fast-forwards *Lady and he Tramp* through the songs, "It's a war of the nerves, and so ar, he's winning."

Joanne Singer, head of the children's section in New Video tores, thinks everyone can win. Parents can relieve their worries about using the VCR as a baby-sitter by seeking out videos hat stimulate the child's intellectual and emotional growth.

Singer tends not to stock tapes of the tuff Saturday-morning TV is made of. Intead, she ransacks the video industry for cassettes that are appropriate and meanngful. She fills New Video with cassettes ike Walt Disney's *Sword in the Stone* and Beverly Cleary's *Ramona,* and each cassette is color-coded to help parents know what age it's good for. "Parents think because it's Disney and because it's animated it's fine, but that doesn't mean it isn't scary," she says. "Pinocchio is swallowed by a whale. And that's scary to a child being toilet trained. He fears being swallowed by the toilet."

Singer has been called a "role model for the industry" by Peggy Charren, president of Action for Children's Television. "We can use that screen for the benefit of the child. But it's up to the parents to find the tapes and bring them home. And in her stores, Joanne is seeing that they can do that."

FAMILY PLANNING: JOANNE SINGER AT NEW VIDEO.

Singer suggests tapes that help children cope with divorce, illness, even death. Three-year-old Elisabeth approached her mother about death after watching *Don't Eat the Pictures,* in which a little boy talks with Big Bird about joining his parents as stars in the sky. "Mommy," Elisabeth said at bedtime, "when you're a star, will you save a place for me?" Mother and daughter then explored the delicate subject.

Good videos serve as a safe world for children who play their favorites over and over. "Kids play out certain fantasies or troubles through a video," says Singer. "The world is so crazy out there, but in this world, they know every word. This way, they're not going to have any surprises.

"They do the same things with their favorite books. They're not tired of a book until they know it by heart. If I accidentally skip a page during story hour, one will pipe up, 'You forgot a page!' "

Story hour is a once-a-week gathering that Singer holds at the uptown New Video (224 West 72nd Street), which also stocks children's books. Singer hopes to spark the joy of reading in children who already enjoy cozying up to the TV.

VCRs have been criticized for luring children away from books. Marie Winn, author of *Unplugging the Plug-In Drug,* encourages parents "not to zero in so entirely on the content and its quality but to give a little bit more attention to other experiences, like reading." Indeed, Winn observes that children read more when deprived of television.

One father says, "If I could persuade my wife to throw the VCR out the window, my daughter would be better off. We all would. But I say that; I don't act on it."

Still, Singer insists that the VCR is fine if used with the right attitude. An example of the wrong attitude is the mother who called across the video store to her friend, "Get out *Smurfs;* it's 75 minutes."

"*That,*" says Singer, "would make me feel guilty." KELLI PRYOR

Austen or Patricia Highsmith, the way record-buyers gobble up Ornette Coleman or Cream or Brahms's chamber music. This is the most intoxicating kind of education—the kind we do for ourselves, without teachers or textbooks—and it's something we couldn't easily achieve within the schedule of a revival house. This way we go at our own pace. The VCR/video-store combination is also great for what *Film Comment* calls "guilty pleasures." Pursuing horror, war, or sex in the movies, or exercising aesthetically disreputable tastes—for sleazoid fifties movies, for instance—can at last be done furtively. Women who would die before stepping into a porno theater can watch dirty movies with a lover. Of one thing there can be no doubt: The VCR in the bedroom has at last put pornography to the use it was intended for, as a stimulus to flagging energies.

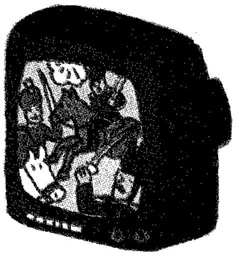
Variety, free choice, control—that's the video-store/VCR trinity of virtues. Every man or woman at ease, lounging among a plentitude of cultural goods. Even in the best stores, though, you'll sometimes be defeated. Films have been moved into tape abruptly and often whimsically, the result of a series of offhand business decisions. What's available on tape may not always represent quality, fashion, or even demand. At the moment, you can see many of Michael Curtiz's movies but few of the much greater Ernst Lubitsch's; most of Preston Sturges's comedies but few of Mitchell Leisen's; a lot of Chaplin but not enough Keaton, Harold Lloyd, or Harry Langdon. Truffaut and Wenders are well represented, but (mysteriously) Fassbinder and Godard are not. And on and on through all the periods and genres.

Some of these holes will be filled in the next few years (and some will grow larger—recently, a fair number of foreign films have been dropped from the catalogue). In the meantime, riches lie in wait for anyone who looks hard and demands a lot. As you walk home with the boxes swinging in your plastic bag, you feel you've gotten away with something—that you've picked up treasure lying on the

Photograph by John Stuart.

ground or stolen it when no one was looking. "It's like getting caviar at McDonald's," *Time*-magazine critic Richard Corliss said to me.

5. THE LATE SHOW.



THIS FEELING OF ROBBING THE COOKIE jar is very different from what we felt as children, sitting raptly in front of television—and watching movies. In the fifties and sixties, the golden age of movies on TV (as opposed to the subsequent tin age of movies *made* for television), the entire American output of the sound era was thrown on the air, usually in a complete jumble of periods, genres, and quality. *The Magnificent Ambersons* or *Trouble in Paradise* played one night and cheap thirties Westerns with good guys in white hats, or innocently sadistic pirate movies, the next. The movies were sold to stations or networks in packages, and anything could turn up.

At first, the smorgasbord of good, bad, old, and not-so-old movies seemed exotic, mysterious. They were something highly wrought, bound up in the energies and fads that had produced them. The datedness was oddly moving. Obviously, what we were feeling wasn't nostalgia—our emotion was a step removed, plangent but not always explicable. Cagney's way of entering and taking possession of a room in a thirties movie produced amazement and dismay. No one could enter a room that way in the early fifties and get away with it. The swank cut of the clothes, that magnificent Duesenberg or Pierce-Arrow in a high-life comedy, a period style in hair, noses, and eyes were all of a beauty so great that contemplating them was almost wounding.

The experience of watching old movies on television as a child was rather like that of exploring an attic in the house of a favorite aunt or uncle, an attic where the old NRA posters were kept along with the spent Electro-lux, menus from "luxurious" cruise ships, and discarded pieces of glass, china,

AT A STORE NEAR YOU

Where to rent, where to buy.

NEW YORK'S NEIGHBORHOODS were never created equal. Some have better restaurants, some have better schools, and some simply have it all. Now, to complicate things even further, there's a new standard: a good video store within walking distance. Unquestionably, there's an embarrassment of riches in the Village and on the Upper East and West Sides, but for New Yorkers outside these areas life isn't exactly *The Philadelphia Story.*

Good stores tend to have a large library (5,000 or more titles) that has been stocked by people who care and know a lot about movies; more than one person in the store you can talk to; nice atmosphere; a logical floor plan and creative display; and well-marked videos that indicate, for example, when a tape is dubbed instead of subtitled.

The definitive store doesn't yet exist, so the following will have to do for now.

Champagne Video (five locations).
This is a fast-growing members-only rental chain—Marc Oringer, Champagne's general manager, says he expects to open three more stores in Manhattan within a year. Oringer claims that all the stores have at least 6,500 titles. Champagne displays one box for each tape it has at the moment; if you find the box, the tape has to be available. At 10:30 on a recent Saturday night, the Broadway store (near 77th) still had *The Untouchables, Platoon* (six copies), *Baby Boom,* and *No Way Out.* Mike Nichols, Carol Alt, and Andrew Stein are members at 83rd and Third. Steve Martin joked with Oringer that he would join up (he now tags along with Mike Nichols) as soon as Champagne Video devoted a shelf to his movies. Membership is $29.95 a year; lifetime membership $44.95. No pickup, delivery, or reservations. One of the store's strong suits is its hours: It's open until eleven Sunday through Thursday, until midnight Friday and Saturday.

King Karol, 1500 Broadway (near 43rd Street).
Half of this music store has been taken over by tapes—sold and rented. The appeal is to the collector, who'll find hard-to-get serials, B-movies, horror, science fiction, nostalgia, and movies made by black artists in the thirties and forties. Mike Dunn, owner of King Karol and also New York/New Jersey chapter president of the Video Software Dealers Association, thinks selling is a "more logical market" but concedes that he needs rental business as well. Dunn also rents and sells from five other stores in Manhattan.

New Video (five locations).
New Video's use of "video flats" (uniformly flattened and laminated video boxes) solves one of the major problems faced by video retailers in New York: square footage. People flip through the flats as they would a binful of records. The only problem this system creates is the crowd that forms around the bin when the store gets busy. The staff is friendly and knowledgeable. There are between 4,000 and 5,000 titles in each of its stores, and memberships are $20 (delivery at some locations).

Rare Bird Video, 482 Broome Street (at Wooster).
This store used to be an antiques shop and looks like it still could be. Among the 7,000 titles you'll find here are all of Russ Meyer's movies, as well as good prints of Sergei Eisenstein's early efforts. The shop stocks only four to six copies of new releases (large stores may buy anywhere from 15 to 50), so a reservation and, most likely, patience will be needed. Most of the video boxes are displayed downstairs; there's a damp smell here but also chairs and benches to sit on as you choose. A year's membership is

EASY FINDER: FLIP-THROUGH FILES AT NEW VIDEO.

Photographs by John Stuart.

and ivory. The attic was musty, dim, but here and there a bright object gleamed in the shadows. Accompanying each of these goods was the hidden strangeness of its history, the furious emotions people had once invested in it. All these things could be guessed at but not quite possessed.

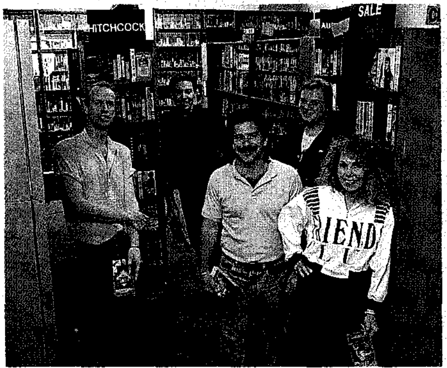
Restless by temperament, I'm a dial spinner, and I would go from one station to another, sampling the goods. When I got to know my way around a bit, I would spin the dial and try to identify the year the film was made by looking at the actors, costumes, and cars; later, when I knew a little more, I would try to identify the studio from the lighting style, the subject, and again, the actors. If we couldn't quite possess old movies the way our parents did, we could at least enjoy our new expertise. The obsession with movies that many of us developed may have sprung from this exposure to everything on TV as much as from the new pictures our parents took us to. Haphazardly, we picked up some of our strongest social attitudes. I remember being amazed by the gung ho soldiers in World War II movies, the young men wildly cheering when—at last!—they could get at the "Japs" or the "Krauts." I felt closer to the voluptuous despair of the postwar films, with their heroes, now back from the war, falling for broad-shouldered killer women.

In the video store, there's been a winnowing out; some of the best and most popular of the past has been saved, as well as nearly every new movie, and people rent or buy a film because they want to see it. Consciously or not, we subject film history and our own past to choice and control. The glorious randomness of movies on television is gone, and what we gain in command we lose in variety of experience. What, then, can kids make of the old movies in the store? The movie past is no longer an active part of their temper, their piety, their jokes. Television has become the educator in old television programs, and so most young people, even film students, have seen so very little. No one wants to see what his parents recommend, but unless parents, older brothers and sisters, or friends take the lead, most teenagers will never know the pleasure of rummaging around in that attic.

Most likely, kids will see the movies they enjoyed from the summer before. Many teenagers like to see the same movies

$49.95 and can be used at RB's Battery Park and Ocean Beach (Fire Island) locations.

RKO Warner Theatres Video, 1608 Broadway (at 49th Street).
There's a dummy lying facedown on a pillow in the window of this chain's main New York store. He's laid out next to a whiskey bottle and an ashtray filled with Merit butts. Didn't you know? *Barfly* is a Warner Home Video release just out May 25. This store has 15,000 titles and a 50,000-unit stock. Of course, that includes 560 copies of the *Playboy*-centerfold videos. Tapes for rent are on the first floor, tapes for sale upstairs. A salesman says it is not uncommon for industry types to come in and spend $5,000 in one pop. "It's a little bit like candy," he says.



MASS APPEAL: INSIDE WORLD OF VIDEO.

Elton John, Diane Keaton, and Michael Jackson (on a Friday at 5:30 with four bodyguards *and* Emmanuel Lewis) have shopped here. If you can get over the salesmen's matching black pants and vests with white shirts and yellow ties—they look like ushers—there's much fun to be had at what's clearly the Barnes and Noble of video stores. RKO has six other stores in Manhattan.

Sounds, 14 Stuyvesant Street.
One block north of St. Marks Place (on the second floor of this classical-and-jazz music shop), this store has an unmistakable identity. It stocks over 4,000 titles and specializes in fringe-music video and taped oddities: a documentary of Jack Kerouac; several Japanese music imports, including a tape of the Beatles at Shea Stadium; the punk-rock documentary *D. O. A.;* Johnny Thunders and the original Heartbreakers (Dead or Alive) in concert. Two-year membership is $50. Same-day reservations.

The Video Connection, 2244 Broadway (near 80th Street).
This hole-in-the-wall claims approximately 5,000 titles, but the real plus here is that the store displays the actual tapes in their own packages—if you have your hand on what you want, it's yours. The shop has a computerized reservation system that allows members to secure titles for any date they wish. How does New Year's Eve 1988 sound? Lifetime membership is $9.95.

Video Room, 1487 Third Avenue (at 84th Street).
A very pleasant store with smart presentation. Each empty video box sits neatly on its own angled shelf—you can actually see what you are looking at. The "staff picks" wall includes everything from *Some Like It Hot* to *Time Bandits.* The extensive foreign-film collection is broken down by language and country, and the prominent copy of *My Life as a Dog* had a bright tag telling the customer that the tape is dubbed and the subtitled version would be available on May 20. Video Room says it has over 7,000 titles and recently bought as many as 45 copies of a new release. The $75-a-year Gold Club membership includes twelve free rentals and free pickup and delivery on the East Side from 59th through 96th Streets. There is a smaller, less appealing West Side location.

The Video Stop, 367 Third Avenue (near 27th Street).
This outfit will deliver its 6,000 titles anywhere on the East Side from Houston to 49th Street (boundaries are more limited on the West Side) for $1 until 9 P.M. Same-day reservations. Membership is $60 (including twelve free rentals).

Video Vault, 2385 Broadway (near 87th Street).
Video Vault is a must membership simply because of its library—close to 6,000 titles, with plenty of classics and foreign films. The display is messy, the boxes are dusty, and the room always seems to be smoke-filled, but for $50 you're a lifetime member. This is not the place to go if you want consistently friendly and informative help. Same-day reservations for club members only. Free pickup and delivery.

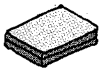
World of Video, 178–180 Seventh Avenue South (at Perry Street).
Located on the second floor of an odd, triangular building overlooking Seventh Avenue South, this clean, well-lighted store has become a landmark of sorts for the Village's video generation. The people here know film and like to talk about it (there's a film test for potential employees). World of Video's library of 8,000 titles includes complete collections of the available works by Howard Hawks, Billy Wilder, and John Waters. *Crimes of Passion* is the all-time rental leader, and that makes member Kathleen Turner happy. Other members include Jay McInerney, Roberta Flack, the Coen brothers, Alan J. Pakula, and Stephen Sondheim.

Membership isn't necessarily cheap ($40), but as manager Doug Buffo explains, "We can't get four copies of Pasolini's *Arabian Nights* without charging a fee."

NICOLAS DOLIN

over and over—though kids are hardly alone in that. There's one way the VCR may cut *down* on the variety of movie experience—if people buy a few movies and take them off the shelf every week like hunting trophies. Video collecting (as opposed to renting) has a morbid, dumb, masturbatory side. Because, of course, there isn't all that much to get out of the cult horror movies and violent action films that many people fixate on. (There isn't all that much to get out of multiple viewings of *Gone With the Wind*, either, but I won't argue the point.) And the movies that do possess levels of meaning and manifold riches to explore are often the ones that don't work well on videocassette.

> WATCHING a movie like *The Seven Samurai* on the VCR is like listening to a Mahler symphony on the radio.



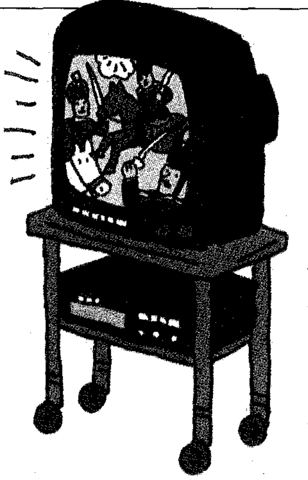
6. IF YOU WATCH IT ON THE BOX, IS IT STILL A MOVIE?

EVERYONE HAS NOTICED THE RELAXATION OF JUDGMENT that comes from watching movies on the VCR. You haven't paid a baby-sitter, waited on line, spent $14 on tickets. And at least it's not a television program—it's a little more developed, a little better sustained, and the imagery has some variety and depth. It doesn't star Valerie Harper or Michael Landon or Bill Cosby. Modest little comedies or overlooked B-movie thrillers with foreign locales can be quite pleasant when expectations are lower. I've even heard people say they enjoyed *Ishtar* at home—after all the negative hype, the movie's lame stumbling around turned out to be rather sweet. At home, the very mediocrity of a movie can seem like an ingratiating lack of pretension.

But convenience isn't the only reason for lowered expectations. The crummy way you are looking at movies at home cushions the movies' crumminess. A good case can be made, in fact, that almost everything shown on television *becomes* television, no matter what the original medium.

Have you ever tried to look at the masterpiece of wide-screen composition, *Lawrence of Arabia,* on a television set? The goddamned camels keep slipping out of the frame. If there are merely two of them, you lose one, sooner or later, to the left or right. At one point in the remarkable sequence in which Peter O'Toole and the 50 valiant men cross the trackless wastes to 'Aqaba, the camera seems to be panning across a vast empty desert—and then you see a couple of tiny black spots, the men on their beasts, bobbing into the frame from the bottom. They've been there all the while, but you just can't see them; the TV frame has cut them off.

First of all, there's that screen. It's small, and the resolution of the image isn't very good, so detail gets lost—the kind of detail that pulls you deep into a movie. The same is true for aural detail. Backgrounds go blurry; ambient noise disappears. But let's not pussyfoot! The constituent elements of earth, air, light, moisture, heat, all the vaunted sensuousness of movies, the ripples, eddies, exhalations, tremors, the shadings and half-shadings of light at dawn or dusk, and everything else that gives you the overwhelming sensation of *being there*—all of that arrives in muted form or not at all. The storm in *The Bounty* during which Captain Bligh tries to take the ship round the Horn is now just a noisy tempest in a pisspot. Grandiose special effects in science-fiction movies look cheesy and fake.



Anything that requires great depth or height, or movement of masses on a generous expanse of ground, is simply going to be too puny to have its effect. Reduced past a certain point, spatial masses don't weigh the same, and what doesn't weigh physically doesn't weigh emotionally either. A movement of troops becomes a thin line of sticks vibrating in the meaningless middle distance. Indeed, almost anything shot outdoors in natural light looks both flat and muddy. Kurosawa's staggering use of muck, rubble, smoke, and empty spaces in *The Seven Samurai* is completely neutralized; you're not brought into the action anymore—it's over *there*—and your eye doesn't know where to go.

Watching such a movie on the VCR is like listening to a Mahler symphony on a small portable radio. Famous movies lose the qualities that people once raved about. (Your wife, primed for the occasion with years of loving description, looks up from her book and says, "What *is* this?") The sumptuous and extraordinarily subtle ochers and blues of Bertolucci's *The Conformist* become harsh and crude. In the remarkable opening scene of *The Godfather,* as the undertaker demands justice from Don Corleone, granules of red and orange make their way from the undertaker's shining forehead into the dark shadows around him. By playing with the contrast and brightness, you can make the granules disappear, but then the surrounding shadows go completely dark, ruining the *descent* into black—evil deepening slowly—that Francis Coppola and cinematographer Gordon Willis were trying for. Drama has become melodrama. The meanings change.

On the other hand, black-and-white Hollywood product from the thirties and forties comes off rather well. The studio lighting, with its powerful bright areas and sections of shadow and darkness, forces your eye here or there, and you feel fairly safe in ignoring the rest of the frame. The diminution of the gray scale on the television set isn't as disastrous to meaning as the diminution of the color scale. Hollywood dialogue comedies (anything directed by George Cukor, say) lose very little on video. Such movies are convivial, not elemental; they were never meant to grab you by the throat. *The Philadelphia Story,* for instance, plays extremely well; the movie is famous for its shiny writing and acting, and since the action takes place mainly in medium shot and close-up, you see what you need to see; Katharine Hepburn's hair still glows (that studio backlighting!) in her romantic nighttime swimming-pool encounter with James Stewart. An aureole is as good as an aura!

And well-edited movies still show the force of their construction and the power of their rhythm. But the silent comics who used the entire frame and who depended on a realistic scale of space rather than montage for their exploits suffer terribly. Buster Keaton, taking on the entire physical universe in *The General,* is now an awkwardly small, hapless figure. The recent offerings of silent films at the Radio City Music Hall, with live orchestral accompaniment, astounded people who had seen silents only in blotchy, torn 16-mm. prints or in good prints shown at the wrong speed. Suddenly the herky-jerky little men and women became raging, passionate, larger-than-life heroes and heroines. But the VCR turns silent film back into a quaint curiosity.

Quaintness, smallness, triviality—the VCR emasculates movies. Unless the image assaults you—horror movies or sobbing close-ups can do it—you feel a reassuring, taming distance between yourself and the material. The awe, the fear, and, yes, the reverence that you sometimes feel in front of the movie screen disappears. You own the film or take it home, and you show it on the TV set, and all of that makes anything like reverence seem ridiculous. As film critic Stephen Schiff put it to me, "The film is no longer at the center of the experience. Your convenience, your schedule, is the center."

People who adore the VCR may agree with everything I say about the loss of visual quality and impact, yet they remain unchanged in their delight in the machine. For them, a big element in the romance of the VCR is the ability it gives them to control the atmosphere around a movie. They want to "play" a movie, not "go" to one. The theater has become an abomination for them. What they do is fine with me, but they are getting about half the experience.

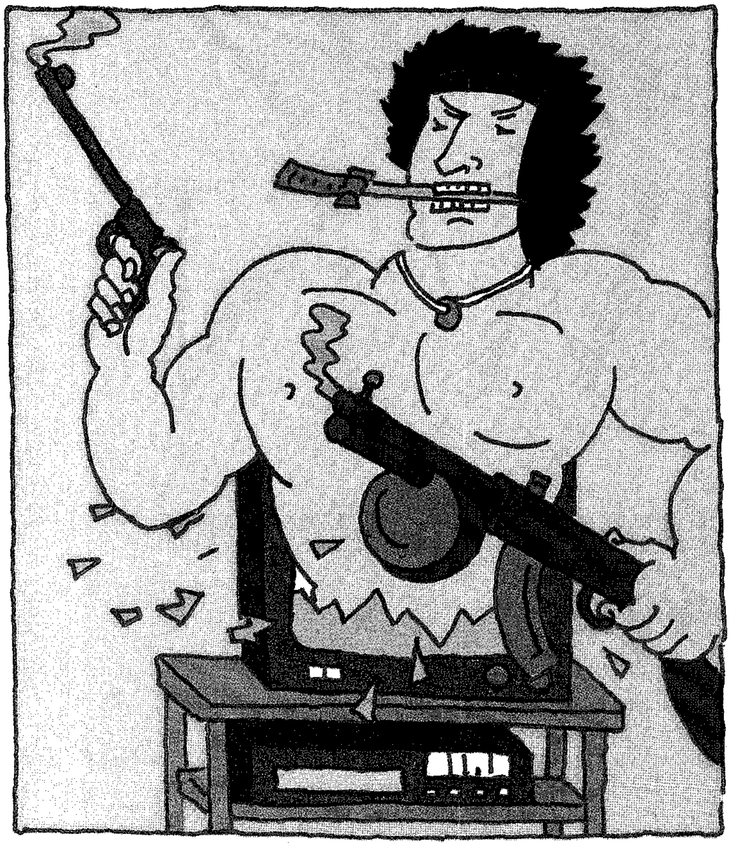
7. THE END.

I DON'T THINK I sentimentalize going to the movie theater. At its worst, the trip is sheer victimization. In cold and wet weather, you wait on line outside (sometimes even if there's room inside). The ushers are abrupt, uninformative, and unintelligible. The ticket costs $6 or $7, and the refreshments can be bought only in portions appropriate to underfed zoo elephants. A candy bar—it is the size of a license plate—costs $2. In the bathroom, the door doesn't stay locked on the stall; the graffiti have long ago lost their exotic charm. By the time you get to your seat, you are in a foul mood. Your politics have become . . . illiberal.

The movie begins, and you discover the soundtrack has developed undertones, a kind of polyphonic murmuring. Ah, it's another movie bleeding through the wall from an adjoining theater in the sixplex. In your own theater, people talk, talk, talk. They hurl back stuff at the screen. Elderly couples repeat lines that they have not quite heard or offer reassurance during the scary parts ("What did he say?" "He said he killed his sister." "Why did he say that?," etc.). Kids are too excited and crazy to sit still for an hour and a half. If an action film is playing, they whoop and holler at the violent parts, blab through the rest. In New York, shouting at the movie screen has become a game, a competition in outrage and *bizarrerie*. People will make obscene jokes about anything—about the infant girl Tom Selleck diapers in *Three Men and a Baby*. In certain moods, you may find this funny, but it's also not so funny.

Going to the theater can be a nightmare. You come home exhausted from suffering and rage, thinking that you haven't really *seen* anything. But looking at movies at home can be a souring experience, too. Friends gather, everyone talks and makes jokes, and you can hardly ignore something your wife, lover, or best buddy says. (No one who wants to keep his friends says, "Give me another beer—and shut up.") Often enough, the mood we create conquers the film rather than the other way around. This can be irresistible fun—if we don't care about the movie. Comedy and action films—anything assertive, bullying—charge through the derisive atmosphere, and brutal exploitation movies are a blast; we hardly need to respect them, and making fun of them gives the evening a spin. But too serious a movie puts at risk the conviviality of the occasion, and usually a movie with a gentle touch gets punctured by a fusillade of commentary. The movie seems ever so much less witty and smart than the people watching it.

At it's best, when it's just you and your honey, watching movies at home can be touching, a private privilege: There is Woody just talking to you both. A few weeks ago, sitting in front of *On the Waterfront* by myself, I was moved to tears by the sense Brando created, in his early scenes with Eva Marie Saint, of loneliness and awful self-loathing. The intimacy of the VCR can be potent.



But going to the theater can be transcendent. Part of the spiritual and psychological power of movies comes from seeing them with strangers and being held together for a while as an *audience,* a union of unknown friends. If a movie is good, and the group is relatively attentive and quiet, we begin to react—unconsciously—to the stirring, the breathing, the body language of the people around us. We take something from the others, an intimation, for a moment, of common longings, aversions, susceptibilities. The closeness we feel with the others quickly fades—it's fading as we shamble to the exit—but at least, for a few moments, the antagonism of the modern city dissolves. Movies, an urban art form created out of the dreams of immigrants, have answered the modern city dweller's desire *not to be alone.* Moviegoing is the urban man's communion.

Some people simply burn out in front of the VCR. No matter how many different kinds of movies they rent or buy, they feel as if they are watching the same film over and over again; their eyes drift to the counter on the machine, they fall asleep, unable to wait for the thing to be over. The machine has bored them into submission. But all may not be lost.

A recent survey of 1987 movie attendance by the Motion Picture Association of America reveals something curious: Last year, attendance by moviegoers over 40 rose an amazing 56 percent. The grown-ups roused themselves and returned from the dead! For it is precisely such moviegoers who the whole industry, only a few years ago, had assumed were lost to the VCR forever. Many things may account for the surge, but not the least of these is the possibility that the miraculous VCR, in the very climax of its success, has created a new appetite for seeing movies where they belong, in their home, their temple and universe, the movie theater. ■

BLOOM TOWN

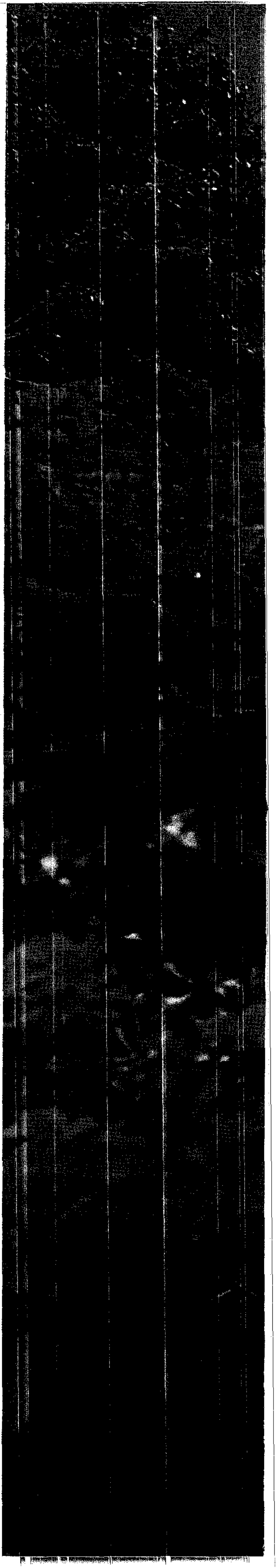
HIGH-WASP CHIC AT WHITE FLOWER FARM

BY NELSON W. ALDRICH JR.

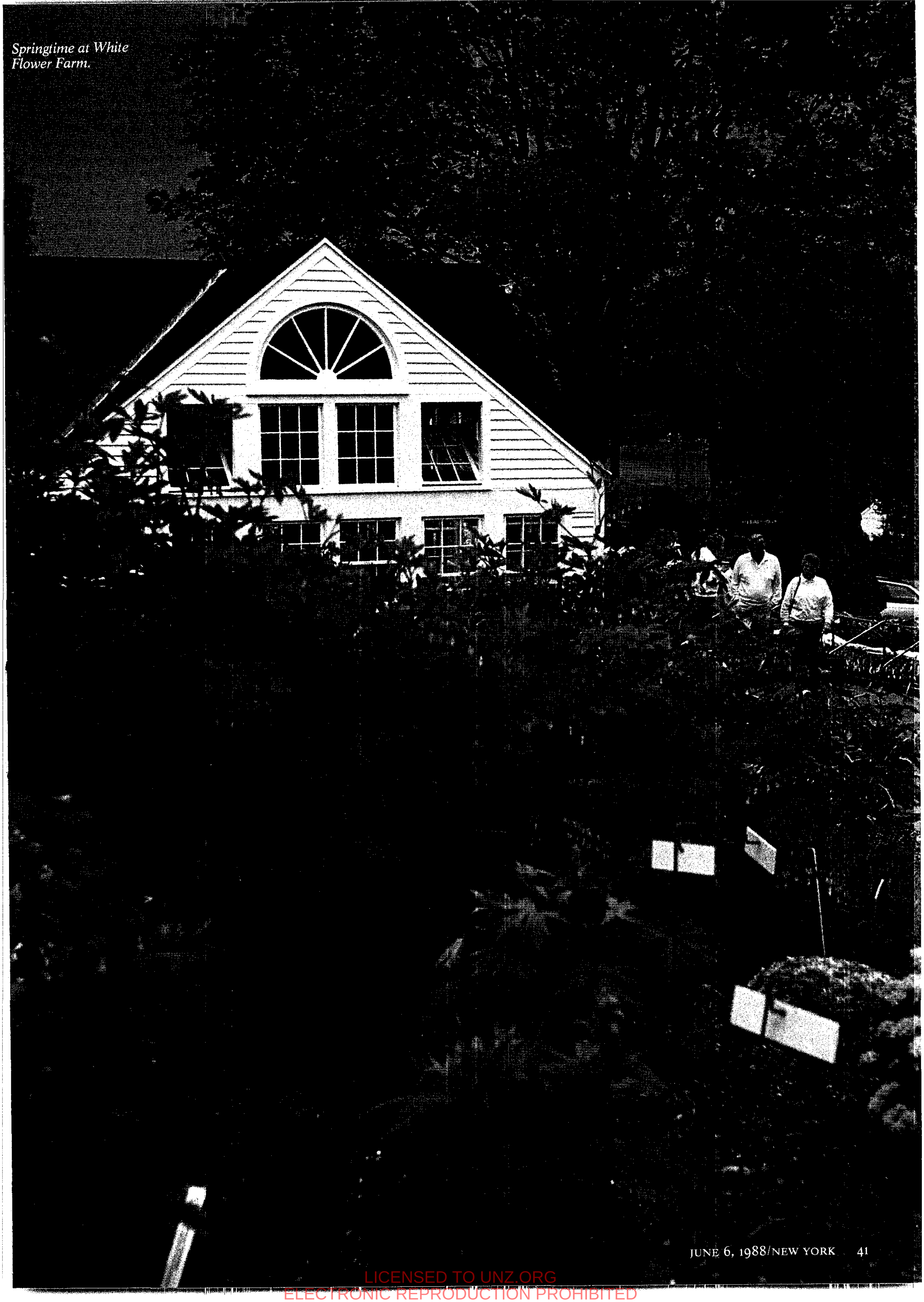
“IT’S CUTE TO COMPLAIN ABOUT WHITE FLOWER FARM these days,” observes the painter Robert Dash, who is almost as well known as a gardener, “but the fact is that everybody is hooked.” He’s speaking from Sagaponack, on Long Island, where his fruit trees are in orgiastic bloom and where “everybody” probably does include everybody. Sagaponack is just the sort of country-house community—tasteful, literate, and relatively stable—where White Flower Farm nursery catalogues lie open on every writing table (twice a year at least) and where WFF perennials send down roots in every herbaceous border. In other communities, “everybody” is deeply ignorant of White Flower Farm, neither hooked on its catalogues nor provoked by its perennials. Such communities, by definition, are ugly, tumultuous, and stupefied by TV—the wrong Zip Codes for WFF.

In the right Zips, however, White Flower Farm is arguably the best, possibly the most responsible, and certainly the priciest mail-order nursery of perennial flowers, shrubs, and bulbs in the Northeast.

It is the best for several reasons. Unlike your local roadside nursery, which is almost invariably a retailer of plants grown elsewhere, White Flower Farm grows almost everything it sells right on its own grounds—300 acres of greenhouses, testing fields, cold frames, potting sheds, irrigation ponds, and fallow land in Litchfield, Connecticut, about 110 miles from New York. This means that the company can control the quality of its product from the seed (or cutting, grafting, or



PHOTOGRAPHED BY HANK MORGAN



Springtime at White Flower Farm.

EXOTIC SPECIES: *At the origins of White Flower Farm's success are its founders, a decidedly bizarre pair of journalists. A strange medley of characteristics seems to be common among serious gardeners.*

budding) to the shipping. It also means, in the hardiness zones of the Northeast at any rate, that a plant suffers little culture shock on being moved from its natal environment to an adoptive one. WFF is the best, too, because its plants boast the most distinguished breeding in the kingdom of vegetation—tuberous begonias out of Blackmore & Langdon, for example, or *Fraises des Bois* 'Charles V,' or the Symons-Jeune strain of phlox, or Dutch iris, the splendid issue of a cross between Spanish iris and Tangiers iris. The plants are well-bred in another sense. For years, the farm's director of horticulture—its nanny, Eton, and Oxford—has been David J. A. Smith, 63, son of the Earl of Bradford's head gardener in Shropshire.

RESPONSIBILITY, WFF'S second claim to greatness, is a virtue much vaunted by the mail-order trade. L. L. Bean owes its success as much to its unconditional money-back guarantee as to its imagery, fast fading though it is, of natural-fiber ruggedness and Maine-woods innocence. WFF also shoulders that responsibility. Plants may be returned or exchanged if they arrive damaged—though this is a contingency the twenty ladies in WWF's modern shipping facility in Torrington work hard to forfend. Moreover, WFF maintains a customer-assistance telephone service under the direction of a self-confessed softie by the name of Landon H. Winchester, formerly assistant horticulturist at the Brooklyn Botanic Garden, who usually prefers to replace, say, the non-performing peony rather than convince its ignorant purchaser of what appears to have actually happened: that he planted the damn thing upside down.

But the exercise of responsibility for which WFF is most honored among American gardeners is not commercial, it is educational. Its catalogue, first published in the fall of 1951, is credited with having done more for the cause of sophisticated gardening in America than any agency other than the climate and a generally prosperous economy. *The Garden Book,* as it is called, is a roughly 120-page biannual volume containing profuse and gorgeous illustrations; more than 100 entries in alphabetical order, cross-referenced by botanical and common names; and thoughtful instructions on the cultivation of perennial plants in particular and perennial borders in general—all written in a prose that *The New Yorker*'s Katharine (Mrs. E. B.) White, in 1958, for reasons she doesn't seem to have wholly been aware of at the time, applauded as "highly distinctive . . . a model of clarity, good taste, and good order."

The catalogue is a model, too, of beautifully pitched instruction. It appeared at a time when, according to Pamela Lord, editorial director of The Garden Book Club, perennial gardening was slowly coming back in America after a long period of dormancy during and after World War II. The very rich, virtually the only patrons of perennial gardening, had put their borders to grass, or worse. WFF and its catalogues helped spark a revival not only among the wealthy and their financially descendant offspring but among a whole new cohort of ascendant offspring of the middle classes, men and women who were literate in general culture but utterly inept in horticulture. "People wanted to garden," says Lord, "and they simply didn't know how. White Flower Farm taught them."

HIGH CULTURE: *Founders Grant, Harris.*

But then there are the prices. White Flower Farm's high prices have been known to inhibit the enthusiasm of even its most ardent customers. Everyone who knows WFF says two things about it: that it's a wonderful nursery and that it is hideously expensive. Though Bob Dash admits that the catalogue is "a delicious read when the January winds are blowing," he wonders whether the nursery isn't putting too much money into the illustrations and not enough into what counts for him, a generous heft of root and branch.

Management, of course, replies to the charge of high prices as managements of such outfits always do, not with denial but with justification. Prices have to be stiff, they say—to pay for the catalogue, which is mailed free for two years to anyone who buys over $20 worth of plants; to pay for the continued pro bono cultivation of costly plants such as the Blackmore & Langdon tuberous begonias; and to pay for the high salaries (high for the industry, that is) that help maintain the farm's reputation for quality and responsibility. It is a line that most people buy, plants and all. From its restrained beginnings White Flower Farm's customer base has grown to 250,000, making the nursery one of the most successful in the country.

AT THE ORIGINS OF THIS success are the founders of WFF, a decidedly bizarre pair of journalists, now dead. William B. Harris was an editor at *Fortune,* and Jane Grant, his wife, a reporter for the New York *Times.* Passionate gardeners, well connected in New York's literary world of the twenties and thirties, they had come to Connecticut's Northwest Kingdom before World War II, looking for a place in the country. Then, as now, Litchfield County was a resort for prosperous writers and passionate gardeners, and the Harris-Grant ménage found what it was looking for—a rustic barn on five acres of land on Route 63, just south of the town of Litchfield. The name "White Flower Farm" seems to have come to them, as does so much in the world of *jardinage,* by an inspiration both social and horticultural. "White flowers," Harris once wrote, perhaps having heard the same thing from Vita Sackville-West, "are anathema to all but the oldest and most sophisticated gardeners."

Grant was the more peculiar of the two. She was the first wife of Harold Ross, having been introduced to him by Alexander Woollcott in Paris at the end of World War I, and was very much a part of the subset of the Algonquin group that founded *The New Yorker.* Her role seems to have been that of the plucky little tomboy who held her own with the guys in poker, booze, and deadlines. At the *Times,* she wrote for the women's page, of course, and the society page, but eventually she also got herself sent to China, one of the first American woman correspondents to be given that mission.

Her eccentricities were not numerous, but they were pronounced. One was a nearly fanatical, certainly premature, devotion to the cause of Lucy Stone, who in 1855 got a ruling from a U.S. Supreme Court justice permitting her to keep her maiden name after marriage. Friends of Harris and Grant's around Litchfield still remember the extreme rigor with which they enforced the observance of this practice. Letters, invitations, bills, even presents, if addressed to MR. AND MRS. WILLIAM HARRIS, were invariably returned unopened. It is said that she left all her money to a society for the encouragement of the retention of maiden names.

Even odder, perhaps, was Grant's enthusiastic advocacy of masturbation. "Jane believed that everyone should masturbate," a neighbor remembers. "At dinner parties she would argue strenuously that masturbation was good for the figure and for the complexion, and wonderful exercise for the mind. 'I do it all the time in the shower,' she would say. 'Don't you?' "

Harris was less eccentric but more complicated. A westerner, as Grant was, and Ross, he was an impressive man: well over six feet tall and extremely contentious. He aroused violent, and violently conflicting, feelings even among members of the same family. The painter Cleve Gray recalls being maddened beyond all sufferance during the Vietnam war by Harris's coarse and bullying animadversions against the Vietnamese. "He once carried on so about bombing the slopes to extinction that my wife [the writer Francine du Plessix Gray] and I had to leave the dinner table," he says. "Perhaps he was just being provocative—you could never tell with him—but, of course, we couldn't let it pass." On the other hand, Alexander Liberman, Condé Nast's legendary editorial director and Francine Gray's stepfather, remembers Harris and Grant as "the most enchanting of friends." "One of the great glories of my life," Liberman says, "were those days, once a year for a number of years, when Bill would invite us to see the flowering of the begonias, a whole greenhouse full of the most beautiful, most astonishingly colorful flowers you ever saw. And once he came over to our place with a group of schoolchildren and planted a whole field full of daffodils."

With his staff—when he eventually got one in the fifties—however, Harris is said to have behaved like a caricature of the jumped-up gentry he was. David J. A. Smith does not remember his late employer with fond regret. "Nobody liked him," says Smith, his Shropshire accent faded now after 34 years in Connecticut. "He was always telling people how to do their jobs, ridiculous things like how to manage a wheel hoe. Once he even tried to get two of the people who worked here to divorce each other, so he could fire one of them.

"Oh, he was an odd duck," Smith continues. "On weekend evenings, you'd see the lights go off in his house at nine o'clock, then back on again at four in the morning. He'd be writing those articles he did for *Fortune.*"

TENDER LOVING CARE: *Director of horticulture David J. A. Smith.*

IT SHOULD BE NOTED IN FAIRNESS TO Harris that his strange medley of characteristics—cantankerousness, bossiness, and neighborly helpfulness—seems to be quite common among serious gardeners. Russell Page, for example, the late, great English gardener, was described in a recent issue of *HG* in just those terms by Guy de Rothschild: "I'm quite sure that he had, let's say, a rather complicated emotional life."

More to the point is the case of the man who bought White Flower Farm from Harris in 1977, for a reputed $750,000. Eliot Wadsworth II, 46, might have been to the WFF manor born, indeed to a rather more considerable one. Raised on Boston's North Shore, he went to Milton, Harvard College, and the Harvard Business School. Blond, blue-eyed and fit, intelligent and articulate, married to the architect Sandra Auchincloss Wadsworth, a woman who might have been specified for him (as he for her) by the editors of the *Social Register,* Wadsworth is to all appearances a model of Brahmin probity, responsibility, and refinement. And appearances do not deceive. Even his detractors are quick to acknowledge his virtues. Still quicker, however, do they point out his faults: that he likes to do everyone's job and believes he does it better; that he is supercilious and autocratic; that he "wears three vents on his jackets."

Perhaps this bewildering mix of qualities goes with the turf, as it were—and not just White Flower Farm's. Gardeners, like surgeons, after all, hold in their hands the health of living things; and they judge themselves, and ask to be judged, on shifting and delicate matters of taste, like cooks. It's hardly surprising, then, that they should come to have the prickly vanity, the autocratic vision, and the impulsive generosity of both those callings. Remember Farmer McGregor.

Compared to the character of Amos Pettingill, however, the characters of Grant, Harris, and Wadsworth are of very little interest. As everyone knows who is

SNOB APPEAL: *The tone and the talk in* The Garden Book, *White Flower Farm's catalogue, is all of investment. Inevitably in such discourse the note is struck, sooner or later, of noblesse oblige.*

not entirely *nouveau* to the WFF clientele, Amos Pettingill is the pseudonym, the persona, the human voice and image of White Flower Farm. Invented by Harris to be the author of *The Garden Book* and the spokesman of White Flower Farm, Pettingill was inherited by Wadsworth, who regards him with the same respectful gratitude that Boston Brahmins generally feel for the source of a patrimony.

He also has a distinct picture of him: "He's your uncle, a New Englander in ratty old gray flannels who has been gardening all his life, not for money but because he loves it. He's about 70. In fact, of course, he's been in his seventies for quite some time now. He is well read and well traveled, so he knows how people garden in other parts of the world. Being free from the profit motive, he is free also to concentrate on the best. He's a man you have to hearken to when he speaks."

WADSWORTH'S image of the man, give or take a few qualities, is shared by everyone who has ever "hearkened" to what Pettingill had to say. Most people, moreover, know perfectly well from which quarter of America's socioeconomic imagination the gentleman comes. He is a mimetic miracle, but a fairly common one in certain circles, the same sort of miracle that E. B. White worked on *The New Yorker* (which could account for Mrs. White's admiration for *The Garden Book*'s style) and that Harris and others worked on *Fortune*. It is in Pettingill's voice, in his posture toward the world; above all, it is in his attitude toward money. Amos Pettingill is an American patrician, that faint but strangely persistent creature of the American dream of wealth who tells you what to do with it, and with yourself, once you've made it.

The voice first—firm, responsible, with just a hint of Gnostic irony about the limits of decency and intelligence in this foolish world. These are moral virtues, of course, but they are manifest in Mr. Pettingill's understated style. An unsigned *Fortune* article of 1953, which Harris must have read and might have written, commented that in mail-order prose, "printed screams rarely attract the most attention."

In *The Garden Book* one year, Mr. Pettingill reflected this lesson in a word to the wise reader: "We try to eschew superlatives, for nearly any plant has beauty enough to command superlatives. But if we do get ecstatic and say a plant's a 'beaut'—it's a 'beaut,' so take notice."

The voice can also be humorous, even—perhaps especially—at its own expense. A large part of patrician wisdom, passed on through generations of experience in dealing with the offensive manners of the new rich, has to do with social disarmament, and nothing is more disarming than a light touch of self-mockery.

FLOWER POWER: *Buying perennials.*

All this is charming, quite literally so. The charm, on a one-to-one level, is rather like that created by a good letter; the sort of letter, for example, that patrician children are encouraged to write home from boarding school: frank, short on feelings but long on news, and cheerful. The charm on a social level is to create a warm sense of belonging—unstrained, traditional, almost taken for granted.

And on what might be called the historical level, the charm is to create a social class. Amos Pettingill announces his social coordinates—and yours, too, dear nieces and nephews—in all the usual ways. In the beginning, he declared where "we" belong, socially speaking, by the odd Anglicism—"Zone 1 is so beastly cold"; "Lilies jolly well hate to be moved when large. . . . " Lately, he has taken to using the occasional New Englandism—the frost that would "scare the tar out of you"; "those of you who had a scunner on fall planting. . . . " Of course, the mere fact that he is writing, and we are reading, good clean prose is a commendation and confirmation of our status. White Flower Farm may have been the first mail-order house—as Banana Republic is the latest—to solicit purchasers by flattering their literacy.

But sometimes the appeal to class solidarity is directly—though, of course, tastefully—invidious. In an early catalogue, Mr. Pettingill counseled, "Use [the Japanese maple] as a specimen on your grounds ('yards' if you are in the Middle West)." Later, in a candid discussion of WFF's former no-money-back-guarantee policy, he managed to suggest that newcomers to the art of gardening are not only ignorant but tasteless, awkward, and immoral to boot—in short, distinctly lower-class. "In growing for the gardener who feels a great responsibility to raise a plant to maturity and beauty," he wrote, "we appear to bypass those nice people who are just starting to garden. . . . Put it this way: We'd rather have a beginning gardener have trouble with other people's plants than with ours."

It's in his attitude toward money, however, that Amos Pettingill most openly and most vividly declares himself—and ourself, too, with some slight effort of the imagination—a member of the patrician class. There are three things that patricians typically try to do with money, depending on the circumstances. Certain forms of it they take seriously, other forms of it they take lightly or dismissively; but always, wherever possible and in whatever form, they try to imagine it as real property. Amos Pettingill does all of this, right there in the catalogue of White Flower Farm. There is, in fact, no better place.

ON THE FACE OF IT, HARRIS and Grant's decision to turn their avocation into a business was not a very patrician thing to do. They took the step in 1950, eleven years after moving to Litchfield. David Smith takes a sour view of his former employer's motives. "I think he did it for a tax dodge," he says. Wadsworth got somewhat the same impression, but his explanation factors in a social aspect of the matter as well. "I think it was a way for him to get the public to pay for his having a rich man's country estate." He might have added that the public also paid for Harris's travels, his making contacts, and his capturing specimens in the finest gardens of Europe.

ONLY THE SOCIALLY NAÏVE, however, would see anything truly infra dig in such behavior. In all countries and at all times, whenever they "go to the country," patriciates, aristocracies, and gentries have always sought to turn their estates into agricultural enterprises. As Smith himself points out, "All the wealthy people around here have a 'farm.' Victor Borge has his Cornish game hens, Skitch Henderson has The Silo [a gourmet store and cooking school] in New Milford, and S. Dillon Ripley has his bird-and-duck farm here in Litchfield." Only in that way, it seems, can the rich make "real" the relationship between themselves and their "country places." Only in that way can mere purchasers of real estate become claimants to a real estate, mere owners of land become holders of land, mere buyers of property become possessors of property.

Nor was it as though Harris and Grant, by taking WFF into business, were taking it (or themselves) into trade. It has always been one of the outstanding rhetorical felicities of *The Garden Book,* under Wadsworth no less than Harris, that nowhere is there the slightest suggestion that the people at WFF are engaged in anything so aesthetically dubious or socially compromising as *selling.* Instead, the tone and the talk is all of investment. Inevitably in such discourse the note is struck, sooner or later, of noblesse oblige. "We really like the plants we sell," ran a catalogue entry some years ago, "so well that we want them to grow. And when they do, we've discharged our obligation to the plants, and to you."

This is the patrician way with matters of money—to downplay the sordid cash nexus, the impersonal quid pro quo, and to leave room, at least in the imagination, for two anti-economic possibilities. One is that things may be given as well as bought and sold. This thought Amos Pettingill seldom expresses, almost certainly because in the context of a mail-order catalogue it would sound like a gimmick. But the other thought—that some things are priceless, beyond the clutch of market forces—he expresses quite frequently. "A favorite [gray border] of ours," he allowed in a recent catalogue, "faces a screened porch where the family often dines on summer evenings. It is backed by an ancient stone wall which adds immeasurably to the effect, but which we are reluctant to offer through the mail."

"Ancient" is the key word here. Tough and realistic though the patrician often is with respect to money, he is also a proud idealist when it comes to the redemptive powers of time. Time is the patrician's greatest social distinction: that rich compost of persistent care and experience that, when mixed with judicious applications of money, yields "real" property. Mr. Pettingill stated the patrician case some time ago: "It is possible, of course, for a good gardener to be impatient, but we have noted over the years that impatient good gardeners all have money. They buy time in the form of specimen plants and build a garden overnight, and probably get just as much satisfaction out of building quickly as those of us who build more with time than with money."

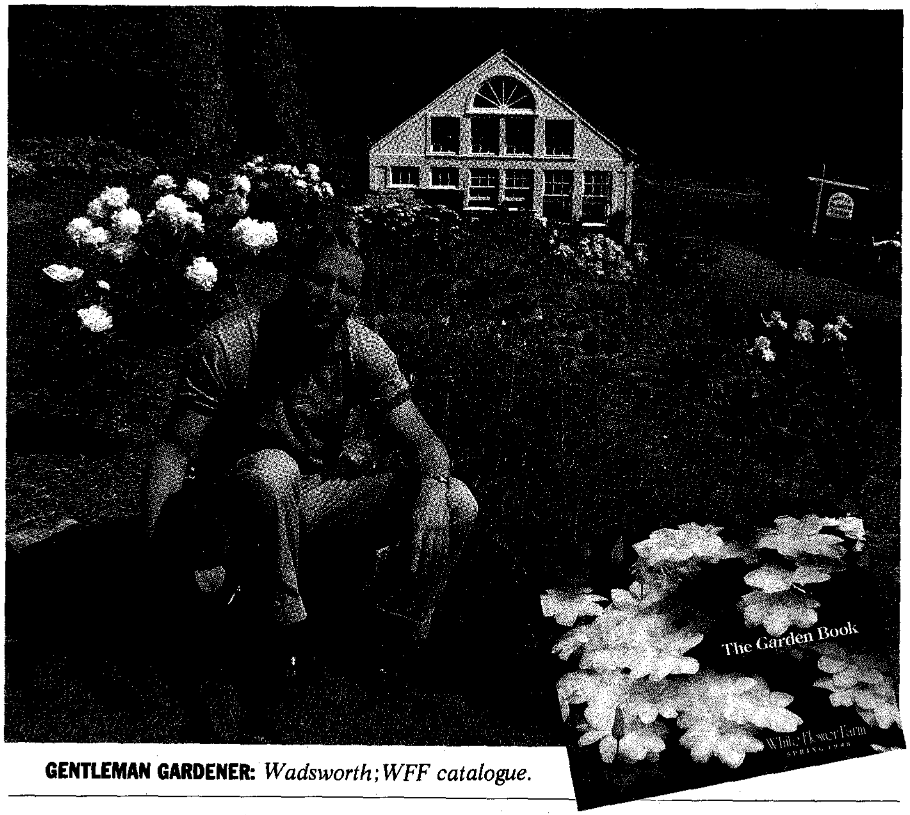
Remarks like these are not innocent, not in a society whose most tense and subtle social polemics engage a patrician class of old money (that is, property) and an envious class of new money (that is, mere riches). Consider that last phrase, "those of us who build more with time than with money," or the one about those others who "build a garden overnight." The presumption! The snobbishness! The cruelty! Who is *not* newly rich in this New World? How else shall we make our gardens grow?

Amos Pettingill, 70 years old, erect, stern-visaged, with a fine old hook in his patrician nose, replies: "It has been said that success in gardening is the result of the application of common sense, and an easy way to produce that modicum is to observe Nature, the greatest of all planters. . . ." In other words: "Patience, little man. All it takes is time."

THE INTERESTING QUESTION remains what "everybody" who complains about White Flower Farm is really griping about. Amos Pettingill, is my guess. The patrician is beginning to look like a poseur.

Bob Dash explains, "There's a great green revolution going on in America, in some ways like the one in eighteenth-century England that produced Capability Brown. It's being fed by the flower children, grown-ups now. It's 'organic.' It's good exercise. It's good for the environment. Above all, it's being fed by this preposterously rich, preposterously numerous middle class. For years, they've been spending money on indoor beautification projects; now they're beautifying themselves outdoors as well."

Statistics compiled by the National Gardening Association bear him out. Spending on lawns and gardens has almost doubled in the past five years alone, creating a $17.49-billion industry nationwide. Flower gardening is the merest fraction of that market, a little over 10 percent, but even so there are 1.7 million households in New England and 7.9-million in the Mid-Atlantic states



GENTLEMAN GARDENER: *Wadsworth; WFF catalogue.*

Photograph by Bullaty Lomeo.

GROWTH CHART: *For almost a quarter century, Amos Pettingill, the nursery's pseudonymous spokesman, has told people where to arrive, horticulturally speaking—that is, socially and morally speaking.*

that actively engage in flower gardening. Moreover, most of these people are a Zip Code marketer's delight. They are well educated and well off: 50 percent are college graduates, 39 percent earn $40,000 or more. Almost half of them, 45 percent, are between 30 and 49 years old, just coming into prime earning capacity and socio-geographical stability; another 38 percent, the over-50-year-olds, have arrived.

But *where* have they arrived? For almost a quarter of a century, Amos Pettingill has been there to tell them where they *should* arrive, horticulturally speaking; that is to say, socially and morally speaking. They should arrive at the status of patricians and gardeners, like him. But in America this issue of the wherefore of arrival is horribly disturbing, fraught with presumptions and denials, secret ambitions and public disclaimers, all the usual symptoms of epidemic envy, the consumptive fever of the New World.

Even Eliot Wadsworth II is disturbed by it. This beneficiary of Boston's most privileged institutions—family, school, and college—once said to *Inc.* magazine, "We're just a bunch of Swamp Yankees trying to grow plants carefully and ship them carefully—and we'll be tickled to death to do business with you." It's not unusual, of course, for patricians to affect the idiom and speech of "real" men of the soil (Wadsworth, for example, readily drops his *g*'s when talking about nursery farming), but for someone of his background to identify himself as a Swamp Yankee is rather as if William Faulkner had changed his name to Snopes. It's a sign of severe social stress.

BUT IF THE AVATAR OF AMOS Pettingill is stressed out by his burden of social class, it's hardly surpising that his clientele should suffer under the strain. Some part of the "cute" complaining about White Flower Farm seems to come from a natural but ludicrous confusion of cultural nationalism and political democratism. The higher *jardinage* in America is currently in a fit of xenophobia, most of it directed against the English. Such moments always bode ill for the legitimacy of America's patriciate.

For good reasons and bad, America's would-be upper class is forever being confounded with England's aristocracy, and bashed accordingly. Poor Amos Pettingill. Though the Anglicisms have disappeared from his speech, though his educational mission has always been democratically open to all who have the sense to take advantage of it, he was bound to get some bashing of his own. Patricia Thorpe, author of the acclaimed (not least by WFF itself) *The American Weekend Garden,* recently lashed out in good democratic style at Pettingill's tone: "It sometimes drives me crazy. That *entre nous* stuff. Somebody ought to parody it. But who would publish it? Not *The New Yorker*—that would be self-parody. Not *Horticulture* magazine—Eliot owns it. They've excited an educated upper-class audience about gardening, and that's a great thing. I just wish they didn't try so hard to tell you they're not some little old Italian guy. Most of us would be delirious with joy to garden like a little old Italian guy."

Daniel Sargent Cheever Jr., the president of Wheelock College and a Boston patrician himself, objects to another effect of Mr. Pettingill's tone: "The jasmine didn't bloom, the fuchsia never flowered, but that damned Amos Pettingill, he always makes it seem as though it were my fault."

But there's another, rather contradictory, theme to the complaints one hears about White Flower Farm these days. Alexander Liberman expresses it more in sorrow than in anger: "It's just a business now, a dead place. I never go there anymore." These are the sentiments, obviously, of a man growing old, some of whose dearest friends are ailing or dead. Still, they reflect a widespread apprehension among many of the nursery's older clientele—older in social arrival, that is, as well as in custom to the farm—that Eliot Wadsworth's M. B. A. from Harvard Business School will overpower his B. A. from Harvard College or the Roman numeral from his family, and drive the business into a frenzy of indiscriminate growth and greedy profiteering.

He has certainly made the business grow. Since he took over from Harris in 1977, WFF sales of flowers and shrubs have increased from 5 to 10 percent annually. Yearly revenues now top $8 million. Nevertheless, there has been little or no falling off in the quality of WFF's product or in the responsibility it assumes for the cause of gardening.

One suspects that the complaint "It's just a business now" is really a problem of imagery. Amos Pettingill would appear to be moving closer, iconographically speaking, to the very people from whom a patrician must maintain a proper social and aesthetic distance—namely, the envious new rich who long to be like him. Take the catalogue, for instance. *The Garden Book* is still a far cry from the social excitation of, say, Ralph Lauren's shop windows. But there are signs of slippage. Illustrations that used to be simple line drawings are now lavish full-color photographs, and more and more space seems to be given them. This exuberance—never mind the horrendous expense—is not in the true patrician spirit.

BUT WFF HAS THE POWER TO change that sort of imagistic confusion. Another muddle, being altogether in the eye of the beholder, it can't. It's a perilous ordeal that businesses go through whose fortunes are linked to perceptions of (upper) social class. Sometimes, they actively seek this imagery by cultivating upper-class customers; sometimes, they are given it by those same customers.

But however the images come together, however customers and business find each other, those first years are the best of their lives, a paradise of reciprocal social identification and support—natural, given, unbought. Enter desire. In a free country, who does not desire status? In a rich country, who cannot have the wherewithal to fulfill that desire? Inevitably, then, feeding on desire, the business grows. Inevitably, too, there then comes a moment of self-consciousness, as in Eden, when this reciprocation of (high) status between customers and business begins to be perceived for what it is, not a "natural" thing at all but a free and deliberate exchange, an act of will. With that moment begins the exodus from the garden.

This, I think, is what's really happening at White Flower Farm these days to cause the complaints. "It's just a business," they say, and blame poor old Amos Pettingill, now for being too aloof from common American concerns, now too dreadfully immersed in them. In truth, though, WFF's original residents are being jostled by pushy newcomers into a realization that what they believed had come to them by Nature and time, as all things should in the Zips of the patriciate, had in reality come to them by cash, as all things do in the Zips of desire. So they are beginning to leave the nursery, complaining about prices and castigating Amos Pettingill for turning out to be an illusion. ■

NEW YORK IN THREE HOURS

2:36 The Little Red Lighthouse.
No longer needed due to the
George Washington Bridge and
destined to be torn down,
it was saved by public outcry.
It is now a landmark and
a playground for children.

2:43 Which way to look after
the Bridge? The Palisades
to your right and Grant's tomb
and Riverside Church to your left.

3:00 **Finish.** You've seen more of New York
in three hours than most people
will see in their entire lives.

:00 Start here at W. 43rd Street at Pier 83
on any one of our several daily sailings.

:05 Intrepid, heroic lady of World War II.
Start your first roll of film.
You don't want to miss a single shot.

:10 Javits Convention Center. Fifteen
regulation football games could be played
inside—all at the same time.

:28 Battery Park City is the largest
real estate development
in United States history.

:38 The Statue of Liberty. From all sides,
up close, there's no other way
to see her like this.

2:27 What happened to all the skyscrapers?
Rocks and trees. A college campus.
The big letter "C" it took Columbia
students 10 years to paint.
Can this still be the same island?

2:15 Highbridge originally was an aqueduct
bringing fresh water to the city.
It is the oldest bridge connecting
Manhattan to the mainland.

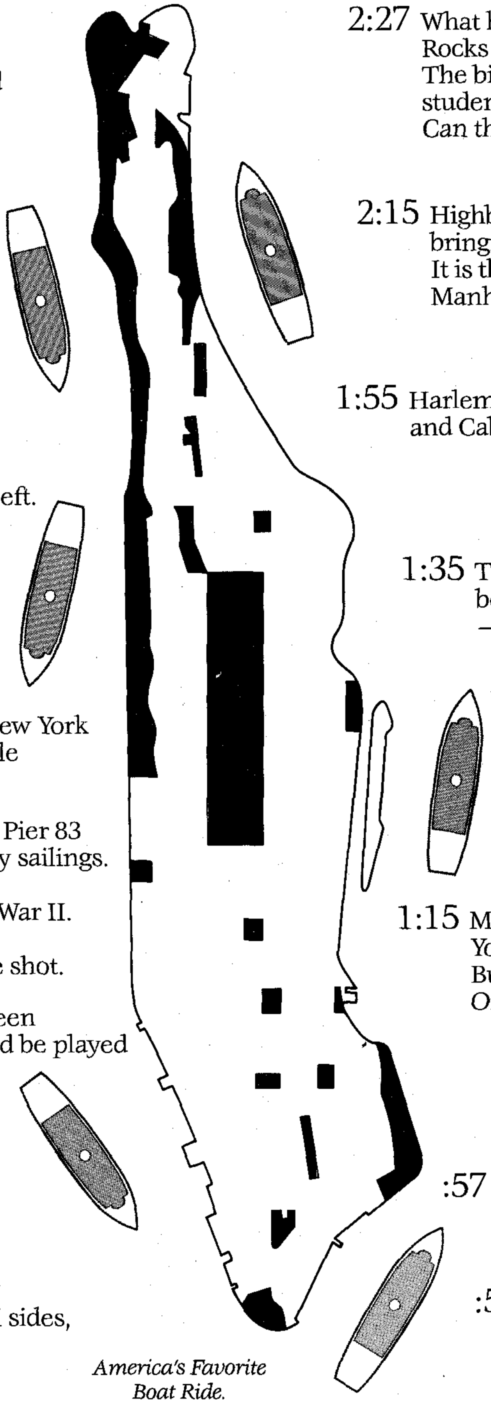
1:55 Harlem. Memories of The Count, The Duke
and Cab. And a renaissance in the works.

1:35 Time for a break. Hot dogs,
beer and soda, fresh air, lapping waves
—nothing could be finer.

1:15 Midtown. Start a new roll of film.
You don't want to miss the Empire State
Building. Or the Chrysler. Or the Pan Am.
Or the...

:57 The Brooklyn Bridge from *underneath.*
14,680 tons—all supported by
four 16-inch cables.

:52 South Street Seaport. Home of
the Ambrose Lightship,
the 3-masted Wavertree
and the new Pier Pavilion—
a glass and steel festival
of approximately 120 restaurants,
cafes and shops.



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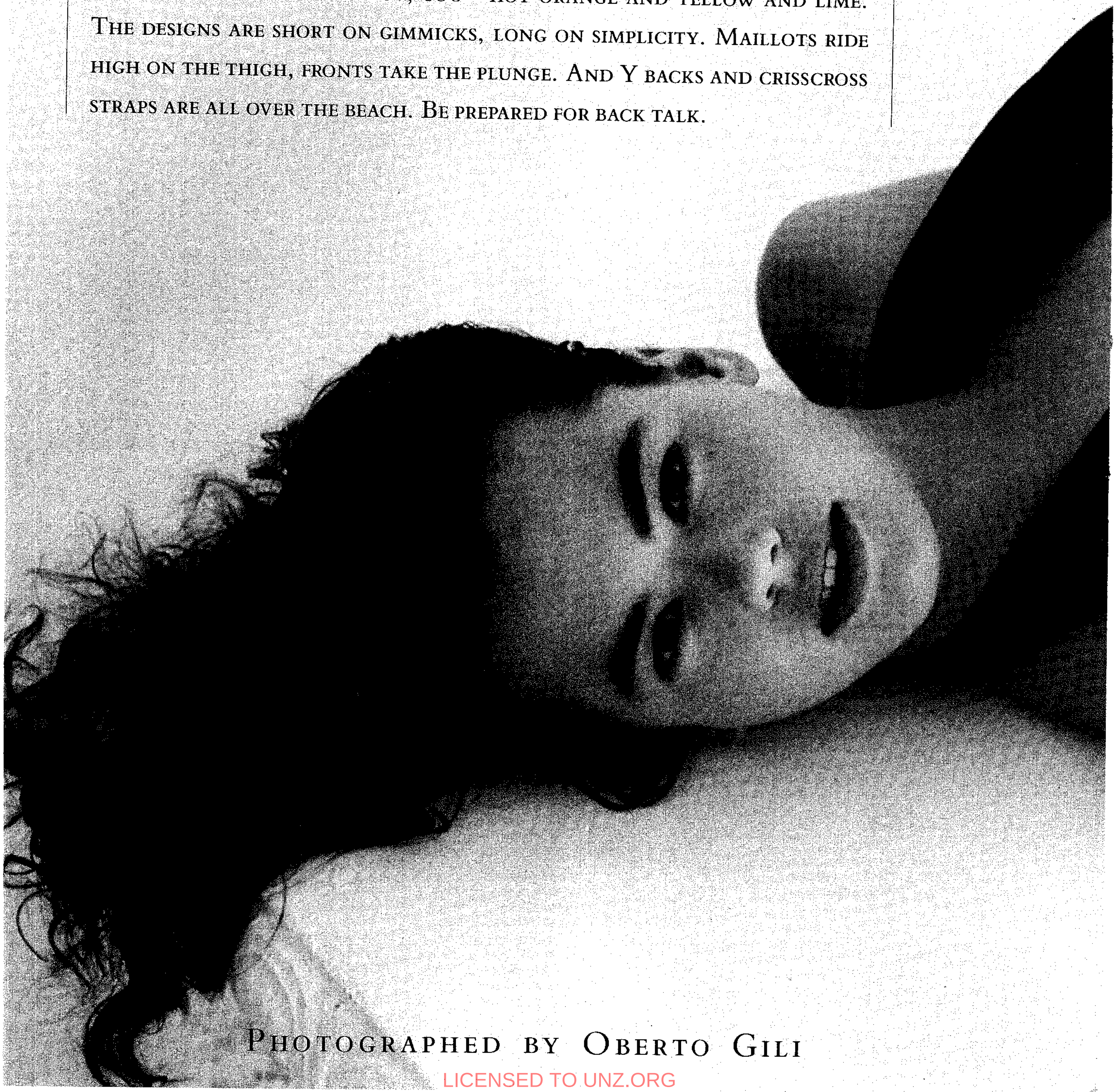
ELECTRONIC REPRODUCTION PROHIBITED

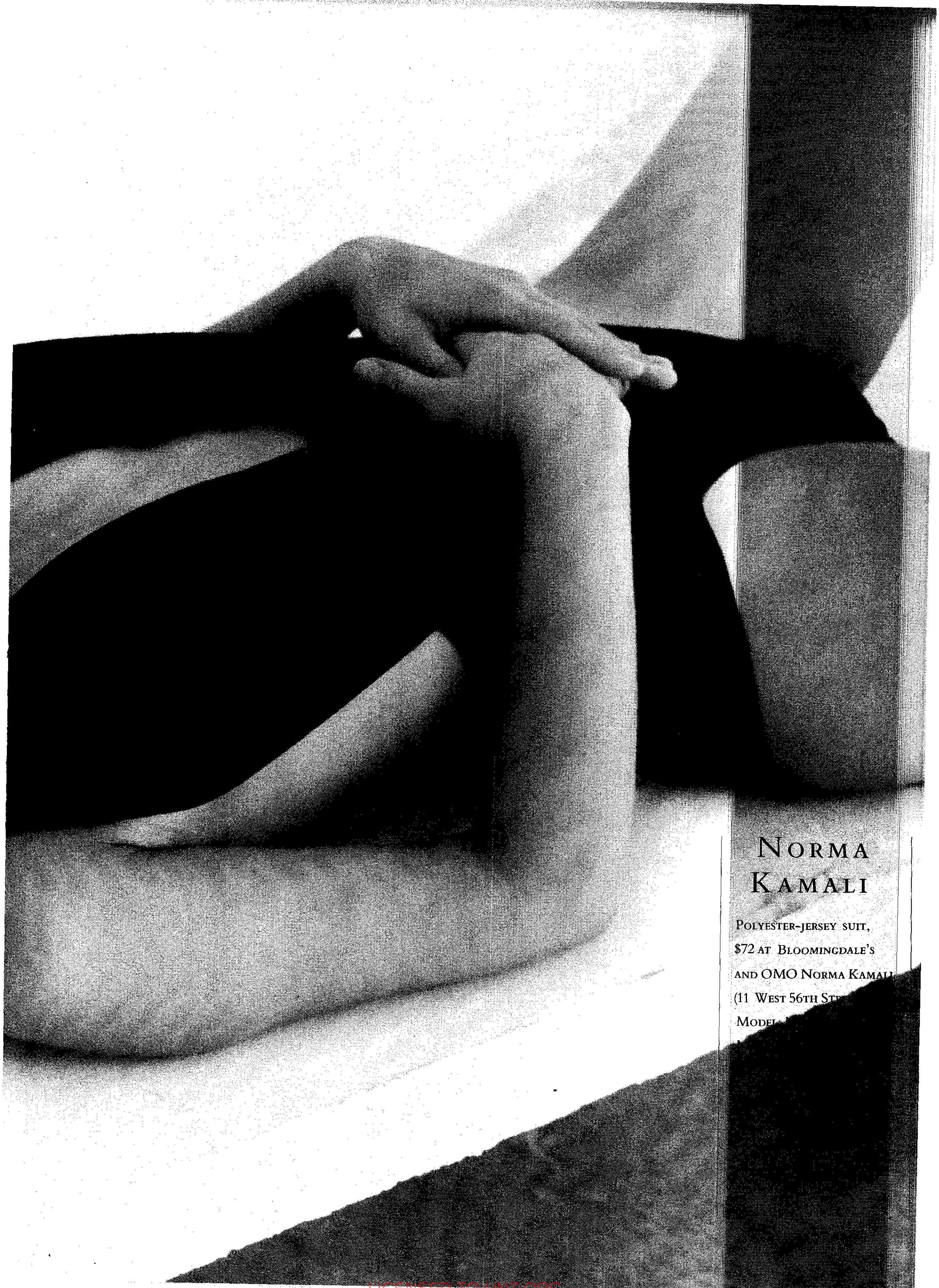
STRONG SUITS

By Wendy Goodman

What's true in the city is true on the sand: The little black suit is the height of chic. Which is probably why many designers—Donna Karan and Norma Kamali, for instance—are focusing on black. But there are sunny splashes of color, too—hot orange and yellow and lime. The designs are short on gimmicks, long on simplicity. Maillots ride high on the thigh, fronts take the plunge. And Y backs and crisscross straps are all over the beach. Be prepared for back talk.



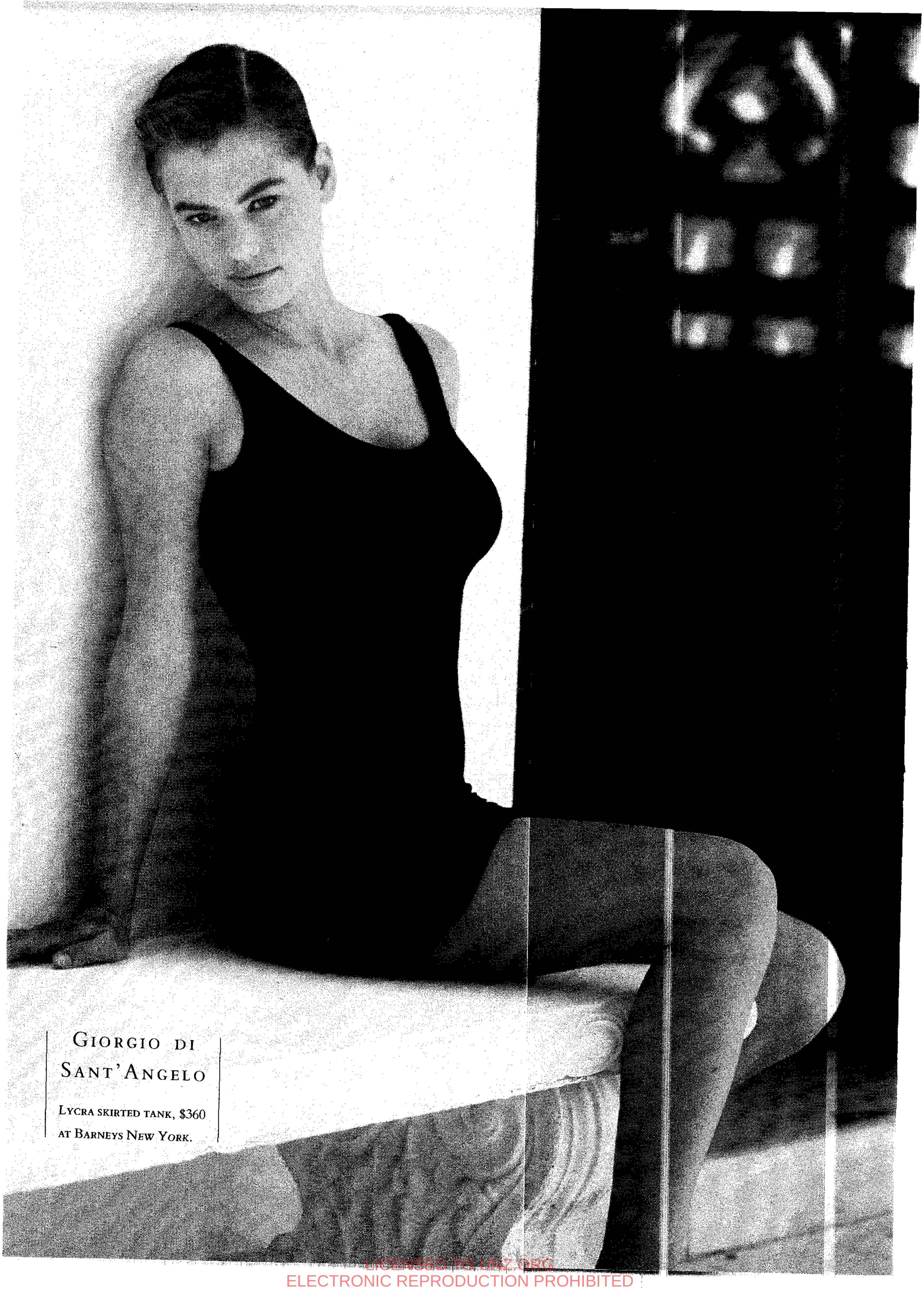
Photographed by Oberto Gili



NORMA KAMALI

Polyester-jersey suit, $72 at Bloomingdale's and OMO Norma Kamali (11 West 56th St

Model



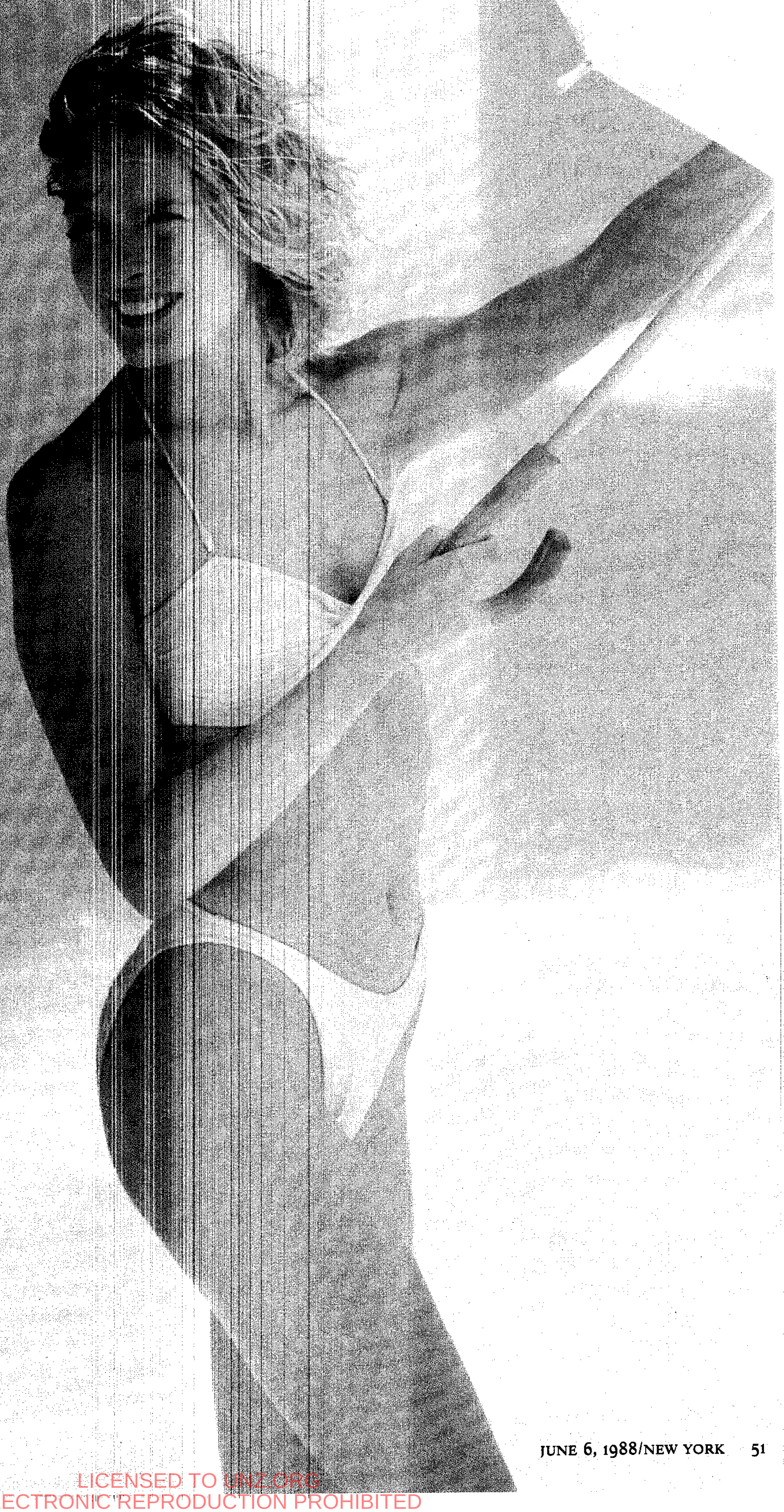
GIORGIO DI SANT'ANGELO

LYCRA SKIRTED TANK, $360 AT BARNEYS NEW YORK.

STRONG SUITS

Ralph Lauren

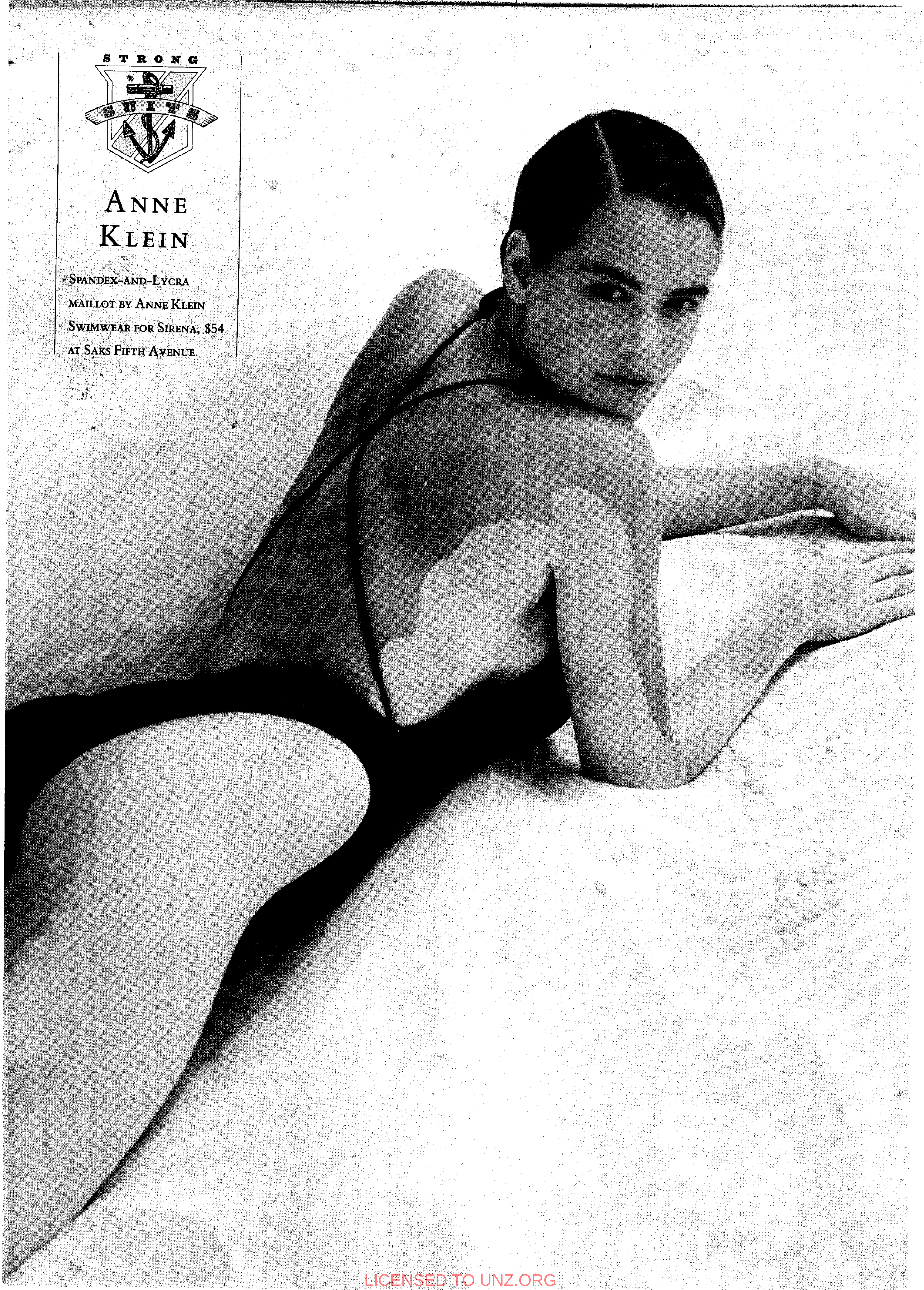
Nylon-and-Lycra bikini, $54 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd); umbrella from Uncle Sam Umbrella Shop. Model: Vendela Kirsebom of Ford.



STRONG SUITS

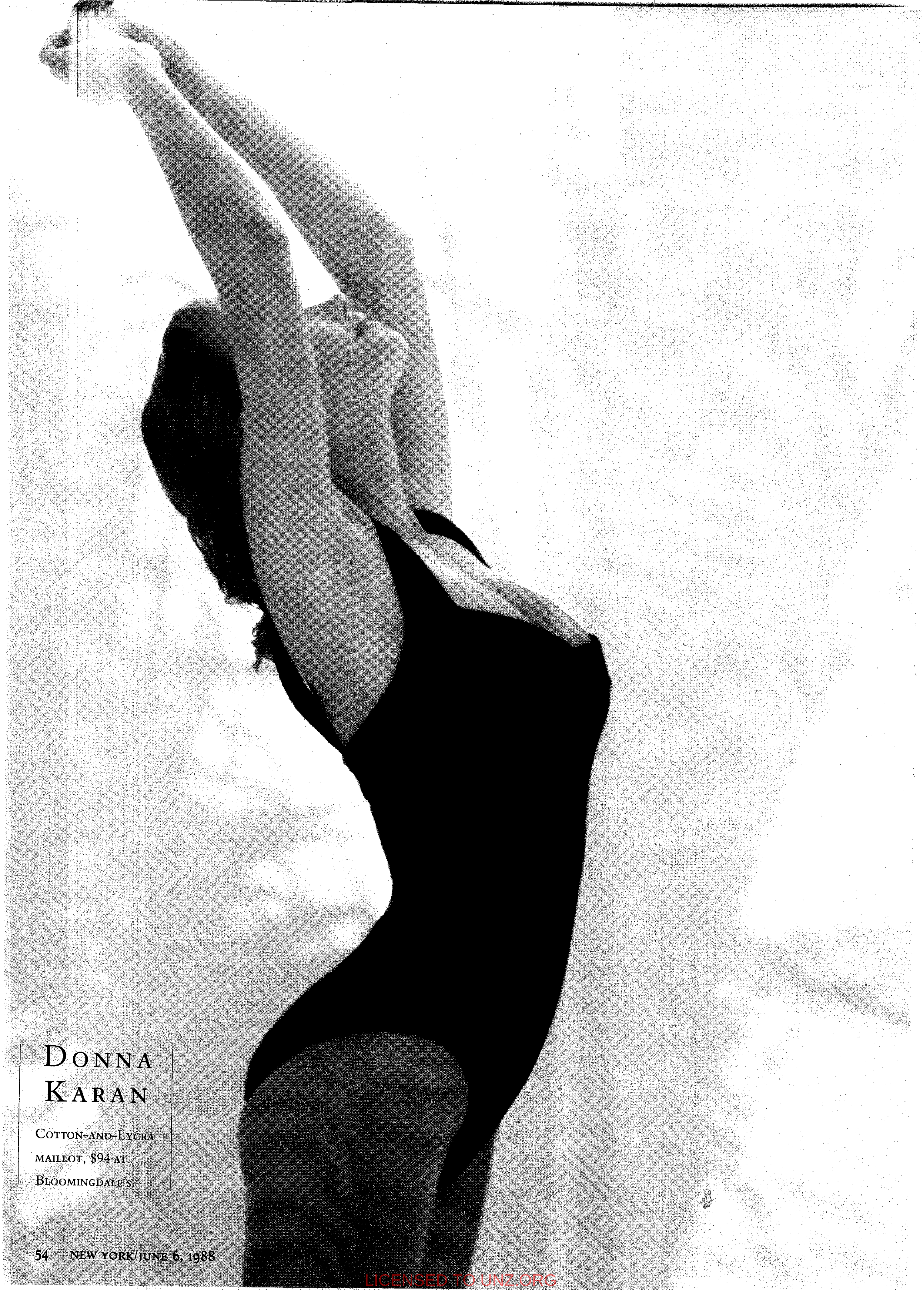
ANNE KLEIN

Spandex-and-Lycra maillot by Anne Klein Swimwear for Sirena, $54 at Saks Fifth Avenue.



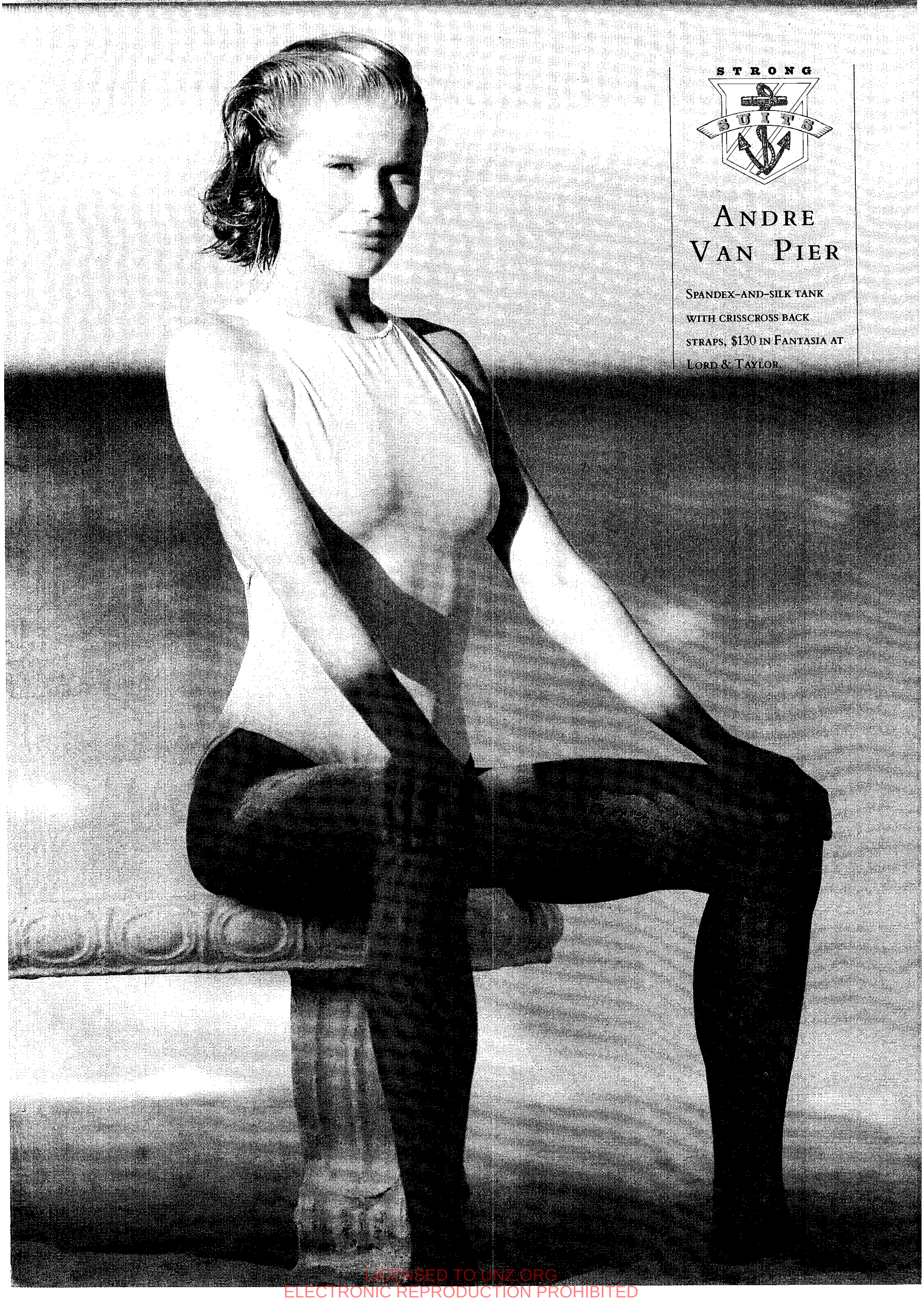
CALVIN KLEIN

Nylon-and-Lycra swimsuit, $70 at Bloomingdale's.



DONNA KARAN

COTTON-AND-LYCRA MAILLOT, $94 AT BLOOMINGDALE'S.



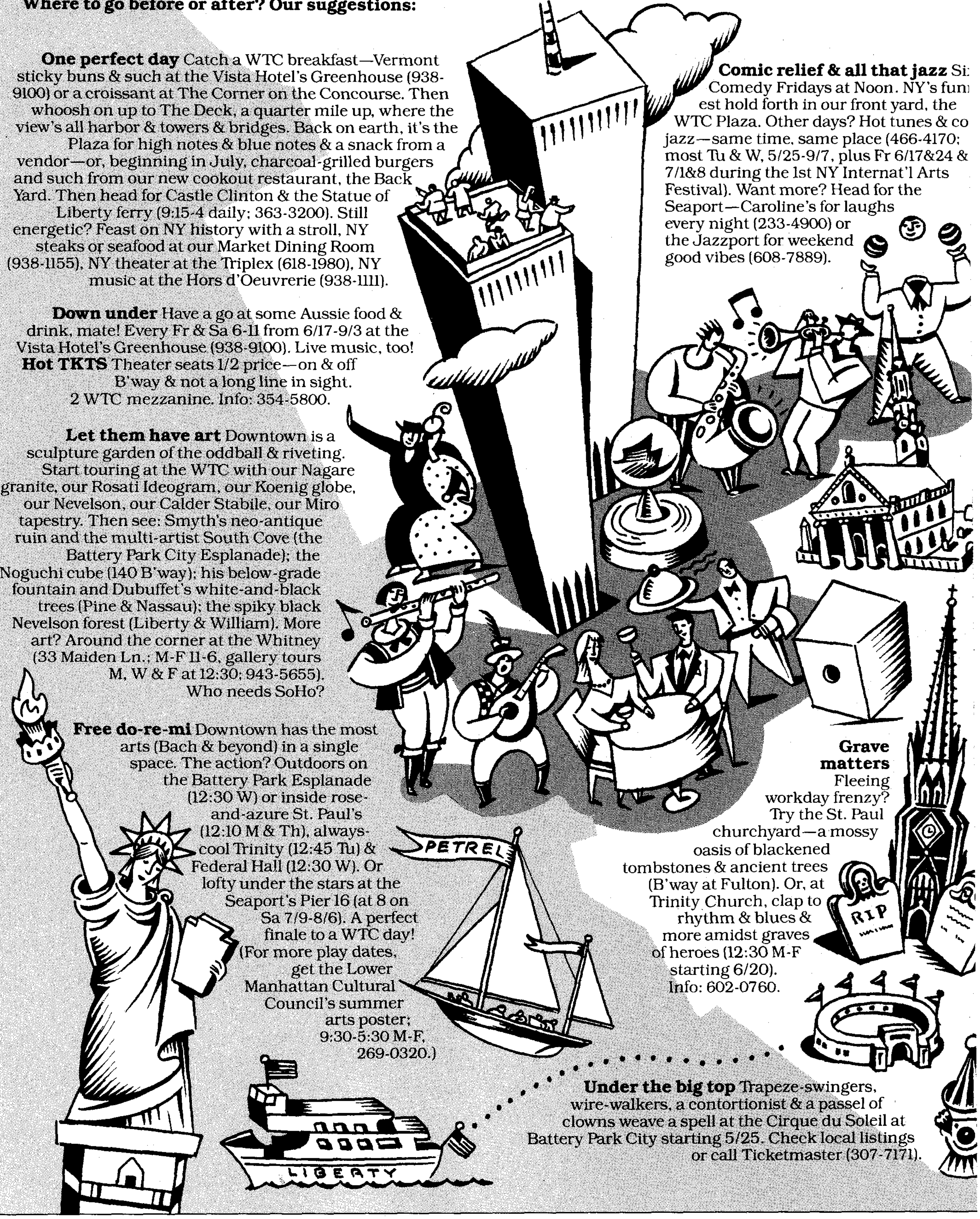
STRONG SUITS

ANDRE VAN PIER

SPANDEX-AND-SILK TANK WITH CRISSCROSS BACK STRAPS, $130 IN FANTASIA AT LORD & TAYLOR.

THE NEW YORKER'S NEW YORK BEGIN

When you want to see New York as New Yorkers see it, there's just one place to start: the Observation Deck at the World Trade Center, atop Tower 2, where you get the biggest view of the big city at the doorstep of its best small corners—the buildings, the shops & all the rest that makes New York New York. Come early or come late—we're open 9:30-9:30 every day ($2.95; $1.50 for sr. citizens & kids; info: 466-7377). Where to go before or after? Our suggestions:



One perfect day Catch a WTC breakfast—Vermont sticky buns & such at the Vista Hotel's Greenhouse (938-9100) or a croissant at The Corner on the Concourse. Then whoosh on up to The Deck, a quarter mile up, where the view's all harbor & towers & bridges. Back on earth, it's the Plaza for high notes & blue notes & a snack from a vendor—or, beginning in July, charcoal-grilled burgers and such from our new cookout restaurant, the Back Yard. Then head for Castle Clinton & the Statue of Liberty ferry (9:15-4 daily; 363-3200). Still energetic? Feast on NY history with a stroll, NY steaks or seafood at our Market Dining Room (938-1155), NY theater at the Triplex (618-1980), NY music at the Hors d'Oeuvrerie (938-1111).

Down under Have a go at some Aussie food & drink, mate! Every Fr & Sa 6-11 from 6/17-9/3 at the Vista Hotel's Greenhouse (938-9100). Live music, too!

Hot TKTS Theater seats 1/2 price—on & off B'way & not a long line in sight. 2 WTC mezzanine. Info: 354-5800.

Let them have art Downtown is a sculpture garden of the oddball & riveting. Start touring at the WTC with our Nagare granite, our Rosati Ideogram, our Koenig globe, our Nevelson, our Calder Stabile, our Miro tapestry. Then see: Smyth's neo-antique ruin and the multi-artist South Cove (the Battery Park City Esplanade); the Noguchi cube (140 B'way); his below-grade fountain and Dubuffet's white-and-black trees (Pine & Nassau); the spiky black Nevelson forest (Liberty & William). More art? Around the corner at the Whitney (33 Maiden Ln.; M-F 11-6, gallery tours M, W & F at 12:30; 943-5655). Who needs SoHo?

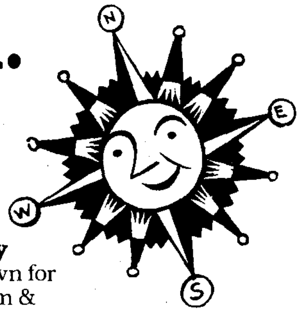
Free do-re-mi Downtown has the most arts (Bach & beyond) in a single space. The action? Outdoors on the Battery Park Esplanade (12:30 W) or inside rose-and-azure St. Paul's (12:10 M & Th), always-cool Trinity (12:45 Tu) & Federal Hall (12:30 W). Or lofty under the stars at the Seaport's Pier 16 (at 8 on Sa 7/9-8/6). A perfect finale to a WTC day! (For more play dates, get the Lower Manhattan Cultural Council's summer arts poster; 9:30-5:30 M-F, 269-0320.)

Comic relief & all that jazz Si Comedy Fridays at Noon. NY's fun est hold forth in our front yard, the WTC Plaza. Other days? Hot tunes & co jazz—same time, same place (466-4170; most Tu & W, 5/25-9/7, plus Fr 6/17&24 & 7/1&8 during the 1st NY Internat'l Arts Festival). Want more? Head for the Seaport—Caroline's for laughs every night (233-4900) or the Jazzport for weekend good vibes (608-7889).

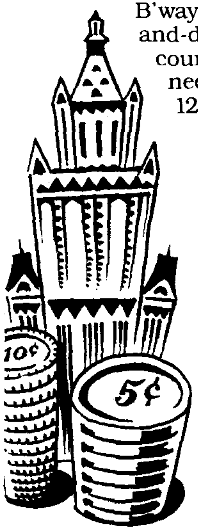
Grave matters Fleeing workday frenzy? Try the St. Paul churchyard—a mossy oasis of blackened tombstones & ancient trees (B'way at Fulton). Or, at Trinity Church, clap to rhythm & blues & more amidst graves of heroes (12:30 M-F starting 6/20). Info: 602-0760.

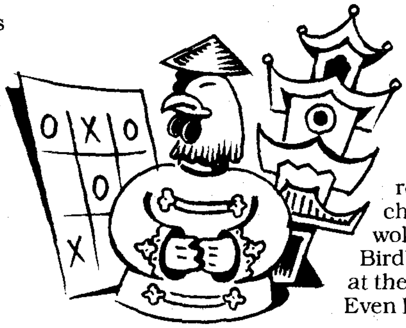
Under the big top Trapeze-swingers, wire-walkers, a contortionist & a passel of clowns weave a spell at the Cirque du Soleil at Battery Park City starting 5/25. Check local listings or call Ticketmaster (307-7171).

T THE WORLD TRADE CENTER.



ecret spaces Sea nymphs & mermaids
arouse on lobby walls in mercantile temples
& towers: the Customs House at Bowling
reen, a pageant of sea scenes (now
poradically open); 25 B'way, frescoed with
alleons; 1 Wall, a fire-hued flash of Deco
lamour; plus Woolworth's own 233 B'way—Versailles to a five-and-dime empire. The 20th-C counterpart? De Harak's neon-tube entry at 127 John.

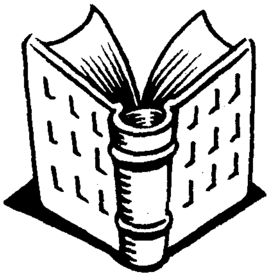


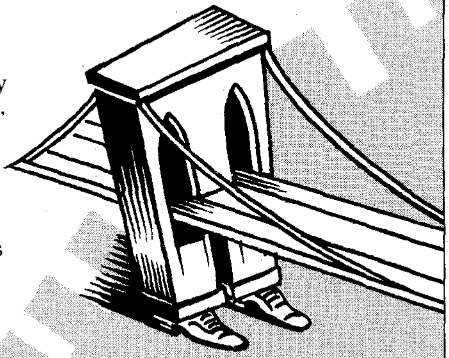


Confucius say Stop in Chinatown for red bean ice cream & cheongsams, ginseng & woks. Or play tic-tac-toe with Birdbrain, the live chicken, at the 10 Mott arcade. Even losing you win!

"How to Fix a Glass Boat" Such offbeat titles jam downtown bookshops: the Federal Bldg's store on B'way at Duane (M-F 8-4); Citybooks at 61 Chambers off B'way (M-F 9:30-4:30); the Strand, 159 John (M-Sa 10-9, Su 11-8); the Seaport's Book & Chart Store (10-6 every day). Bestsellers? The WTC Concourse's own bookshops—Benjamin (M-F 7-6:30, Sa 10-5; 432-1103) & Classic (M-F 7:30-7, Sa 10-5, Su 12-6; 466-0668).

NY's greatest walks First prize goes to the stroll around our Deck at sunset with the sky flaming pink or later with a million lights aflicker. The close second? Across the Brooklyn Bridge any time.

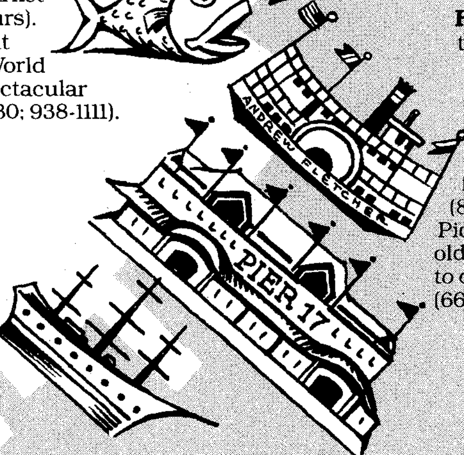




Calling all shophounds Buy neon tulips & bubble machines, antique diamonds & dominoes, jellybeans & Japanese trail mix & fine china & a whole wardrobe or two—all on our Concourse (M-F 8-6, Sa 10-5; 466-4170 for info). At the Seaport: penguins to dinosaurs to Hawaiian coconut decaf in the Fulton Market bldg., iridescent butterflies & Brooklyn Dodgers T-shirts on Pier 17 (open daily).

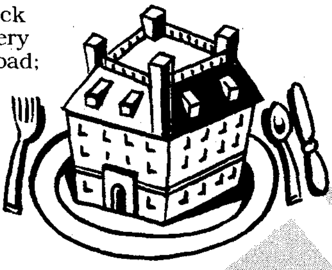
Can't sleep? Slip-slide on fish-scales at NY's finniest spectacle—the Fulton Fish Market (669-9416 for tours). Or start the day at Windows on the World with NY's most spectacular breakfast (M-F 7-10:30; 938-1111).

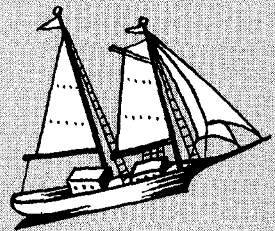
W YORK STOCK EXCHANGE
LEWIS



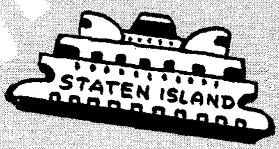
Harbor tales Raise a tall ship's sails any day at South St. Seaport or cruise NY waters on a steamer or sidewheeler (669-9424). Or go with the wind aboard NY's fastest yawl, the Petrel (825-1976), or the schooner Pioneer (669-9405)—103 yrs old & still sailing! Or sign on to overnight below-decks (669-9416).

andemonium & a bastion of
ig bucks For bedlam & bellow-
ıg, kudos go to the NY Stock
xchange; the visitors gallery
ıakes sense of it all. 20 Broad;
:20-4 M-F; 656-5168. The
ommodities Exchange
t 4 WTC's 9th floor (M-F
:30-3; 938-2018). Mean-
hile, Federal Reserve
ours show off bills by the
artload, gold by the ton
t 33 Liberty; reserve 1 wk
head (791-6130).





Old NY & the founder's false tooth On exhibit upstairs at the Fraunces Tavern, 54 Pearl (M-F 10-4; 425-1778). Below, raise a glass amid big-game trophies or feast amid leather & polished mahogany. The last of old NY? See what's left on the Seaport's "Unrestored District" tours (at 3 daily; 669-9400).



Want more info? Call for our great "Map & Guide to Lower Manhattan" and the World Trade Center summer entertainment brochure: 466-4170.

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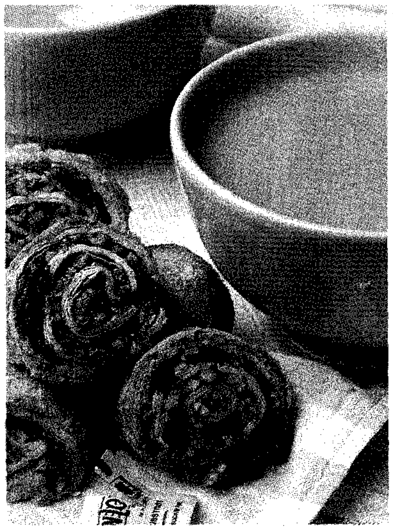
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

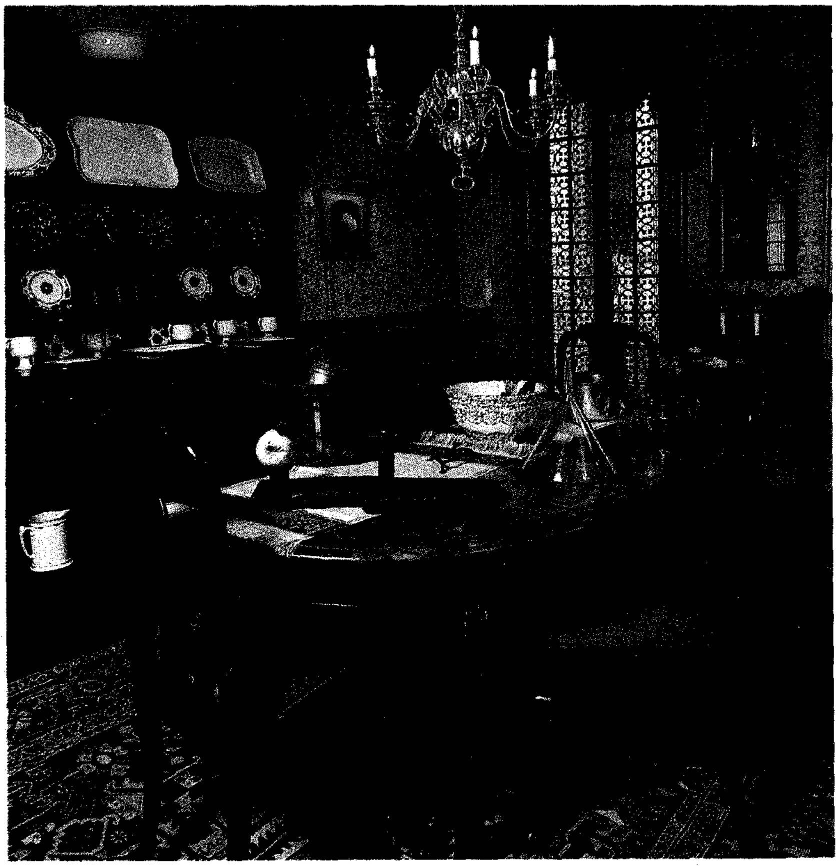


Best Bites

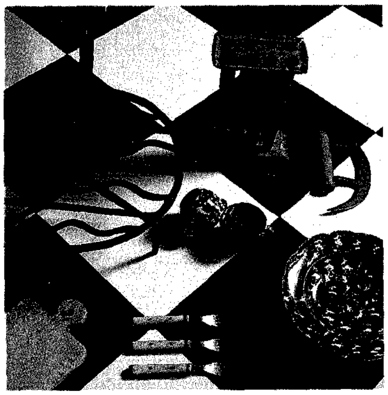
Nothing could be finer than a breakfast on nice china in the mo-o-orning! Enjoy your hot milk and coffee in a pretty French porcelain café-au-lait bowl. These are wide and deep, so nothing, but nothing, cools inside ($11.95 each). Continue the cosseting and nibble a couple of rugalach (baked by For Sweet's Sake!). The flaky pastry's lined with walnuts, and there are three fillings: rum-currant, brandy-cherry, and pear-apricot (about $1.25 each). These are all delicious, and we don't detect the booze, so they're perfectly safe for A.M. eating. **—Barbara Costikyan**

BOWLS/*Bridge Kitchenware/214 East 52nd Street/688-4220*

RUGALACH/*Small Feast (1173 Second Avenue, at 62nd Street, 355-1466) and Popover Cafe (551 Amsterdam Avenue, near 87th Street, 595-8555)*

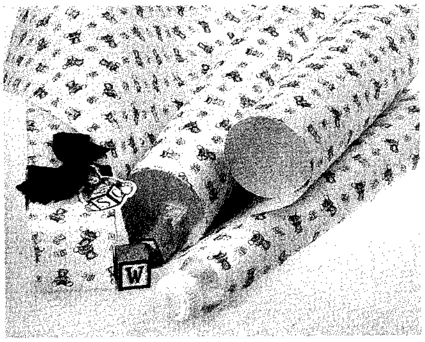


Cooking With Class



Our town's obsession with old things has spawned a flock of antiques emporiums. But Pantry & Hearth is a real find. This beguiling Murray Hill antique-kitchenware shop, lodged in the front hall and dining room of an 1856 Georgian townhouse, is the dream of Gail Lettick. No fan of purely decorative collectibles, Lettick, who has collected antiques for twenty years, was attracted to eighteenth- and nineteenth-century graters and dough bowls, cookie cutters and apple parers, cutting boards and trivets, by their form *and* function. Any kitchen graced with her homey early-American yellowware or spongeware, her wood-handled choppers or her pewter jugs, is blessed. (From $15 for a tin measuring cup to $55 for a handmade grater, from $250 for a spongeware butter tub to $2,850 for a rare burlwood bowl.)

PANTRY & HEARTH/*By appointment/532-0535*



The Liner Things in Life

The folks at Scarborough and Company are very accommodating. They know that little ones need sweet-smelling things. So they've given birth to fragrant drawer liners for baby bureaus, covered them with silly bears, scented them with pleasing herbs, and made them as endearing as a newborn's smile ($14.50 for six 18-by-34-inch sheets).

CRABTREE & EVELYN/*All locations*

Photographs: top and center right, Andrew Garn; left, David Lawrence; bottom, David Kelley.

Theater/John Simon

WE CLOSE IN VERONA

"...Romeo rattles around gamely, doing a wonderful job of chinning himself on Juliet's fire escape; and this Juliet has seen it all..."

ONE MIGHT HAVE THOUGHT **Romeo and Juliet** indestructible, something neither high-school thespians nor aging prima donnas, neither little-theater groups nor movie versions with "additional dialogue by Sam Taylor" could ruin. But not enough to withstand the onslaught of that master of Shakespearean deconstruction, Joe Papp. The question now is: *Romeo, Romeo,* wherefore art thou not *Romeo?*

There is, first, the set, by Heidi Landesman. It's a unit set: a terra-cotta tower that looks like one third of a bank of Renaissance elevators, though where the other two should be is gaping white emptiness that sometimes changes color but otherwise serves no purpose. The tower, although new at this time, is already crumbling, quattrocento contractors being what they are. Way at the top is a pallid rose window, doubtless rejected by the local cathedral, which sometimes lights up for no clear reason—perhaps when an elevator goes by. Around the tower, at a very low level so as to make it accessible to amateur gymnasts, runs a modern fire escape, most likely an *hommage* to *West Side Story.* It serves as the balcony of Juliet's bedroom, even though that bedroom is the town square with a cot added and thus on the ground floor, which also performs as the Capulets' ballroom, their orchard, their funeral vault, Friar Laurence's cell, a street in Mantua, and the rest, all dominated by that crumbling elevator shaft. The lighting might have created some atmosphere, but Peter Kaczorowski goes for very bright or pitch-dark, usually favoring the latter, although in one orgiastic and gratuitous thunderstorm in Mantua, he is able to flash both at us, accompanied by the bombastic music of Peter Golub.

The costumes offer no relief. Ann Hould-Ward has done nicely before; here, on a tight budget to go with the tights, she offers a high-school version of commedia dell'arte glad rags. Clearly, no one had any help from the director, Les Waters, who, though from the Royal Court, has never directed Shakespeare, only Weller, Shawn, Churchill, and Reddin. In fact, it was because he directed Peter MacNicol in Reddin's *Rum and Coke* that the actor insisted he direct him as Romeo. Alas, the connection proves tenuous: Rum and Coke, though often very close, are less passionate about each other than Romeo and Juliet.

The staging is passionless, lackluster, and as wrongheaded as a get-acquainted party at a dating service. Like any novice Shakespeare director, Waters thinks that by having the young characters charge on and off the stage (though they tend to bog down between runs) and the older folk come on ponderously or blusteringly, he has captured the essentials. The rest he leaves to his fight director, the experienced B. H. Barry, albeit not even he comes up with anything new (is there such a thing as a punch-drunk fight director?) except for the idea to homosexualize some of the fights (duelists campily kissing between slashes, the odd kick in the testicles, and so on). It takes remarkably poor directing from Waters not to be able to stir up any nascent sensuality or passion between the young lovers, to have Juliet deliver her agitated potion soliloquy while lounging on her bed, and to stage the death of the lovers as a nocturnal tumble on a deserted beach.

PUBLIC PASSION: *Cynthia Nixon, Peter MacNicol.*

The director surpasses himself in the party scene, where the same louts whom we have just seen as raffish servants in the piazza, wearing the identical costumes, double as noble guests dancing with the likes of County Paris at what must have been the most underattended ball in Verona's history. Other ideas of the director's include having Romeo often sprawl on his back (an economical way of dusting the stage) and preserving all of the tiresome closing speeches while cutting most of the good stuff from Act II, Scene iv—though with these actors, that, too, might have only wiped the floor.

Peter MacNicol's Romeo is a wizened gnome whose head is too large for his body and whose voice is often a strangulated whisper. He rattles around gamely and does a wonderful job of chinning himself on Juliet's fire escape, but in moments of passion he might as well be grinding coffee in an old-fashioned mill. The likable Cynthia Nixon has no period sense (but who does here?) and gives us a Juliet who, at fourteen, has seen it all. She meets Romeo at the party with mild curiosity and soon lets him get to first base, suggesting that scoring will follow apace, and recites her big speeches in a way that would make her the pride of Miss Hewitt's classes. Milo O'Shea's Friar Laurence is an Irish touring-company Joxer, and Rob Knepper's Tybalt is something out of *Night of the Living Dead,* only more bloodless. The elder Montagues and Capulets are routine stuff, the Capulets (W. B. Brydon and Randy Danson), who have more lines, coming off worse.

The two most amazing performances are Anne Meara's Nurse, the Bronx version of *Diary of a Mad Housewife,* and Courtney B. Vance's Mercutio, played as a mincing black male whore doing "da butt," the disco dance consisting mostly of prominently offering the other cheeks. Most acceptable are Peter Francis James's Benvolio and Bradley Whitford's Paris; Michael Cumpsty's Escalus sounds right but looks awful in the moth-eaten costume this poor prince wears day and night. Harold J. Surratt is bad as Friar John but earlier has the distinction of being the first Veronese Chorus to speak something very close to black English.■

Photograph by Martha Swope.

Movies/David Denby

ON THE WARPATH

"...Rambo is pure, unmotivated—he's miserable when he's at peace and feels truly himself only when he's on a rampage..."

IN THE NUTTIEST SEQUENCE IN **Rambo III,** Sylvester Stallone, punctured by a Soviet shell fragment, pulls what looks like a lead pipe out of his side, then puts gunpowder through the hole, fore and aft, and ignites it—cauterizing the wound himself. As his side lights up, the audience starts whooping and hollering, not only because the sequence is such a lurid piece of mythmaking but also, I think, because many in the audience recognize how large a role masochism plays in Stallone's appeal. He's not strung up and tortured this time, as he was in *Rambo II,* but he still suffers a lot of abuse. His body has been larded into an indomitable punishment-taker, like a heavy-duty truck with thick tires.

SERIAL KILLER: *In* Rambo III, *Sly takes on the Red army.*

In the end, the topless hunter takes his usual revenge on his Soviet tormentors, blowing them away with his bow and exploding arrows. But poor Stallone! His attack on the vicious Soviet occupation of Afghanistan couldn't be more unfortunately timed. Having postponed the shooting of *Rambo III* and then having spent extra days moving the production from Israel to Arizona, Stallone released his movie (at a reported cost of $63 million, the most expensive film ever made) just as the Soviet army began to go home—and just before a friendly Soviet-American summit meeting. If the Soviets behave well in the future, Stallone may have to find new enemies.

This movie doesn't quiver with resentment and ideological fury like the liberal-baiting *Rambo II;* it's closer in form to a traditional commando-raid picture, with genre touches from old Westerns thrown in. At the beginning, John Rambo is in retreat. Having rescued the American POWs, he now lives quietly in Thailand, repairing pagodas for unmuscular monks in saffron robes. For relaxation he plays a nasty Thai game in which two combatants hammer away at each other with clubs. Preparing for the stick game, Stallone suddenly wheels to face the camera, and his eyes turn upward and toward the center of his forehead. With his shoulder-length hair, he looks like a melancholy, cross-eyed Comanche.

Rambo's old commander, Colonel Trautman (Richard Crenna), shows up and urges him to join a secret mission Trautman is leading into Afghanistan. When he resists, Trautman tells Rambo he can't deny what he is—a fighting machine. But the beast sleeps and is not easily roused from the back of his cave. Only when the colonel is kidnapped and held in a Soviet fort inside Afghanistan does Rambo bestir himself. (This time it's *Crenna's* turn to be strung up and tortured—at the hands of a Soviet colonel who, like the old Hollywood Nazis, is intelligent, superior in manner, and sadistic.) Entering Afghanistan, Rambo links up with the mujaheddin, who look at the long-haired, bare-chested fighter with some dismay. But when they question his toughness, or the point of trying to rescue Trautman, he silences them by *staring* (the eyes have become uncrossed).

The Afghan sequences, mostly shot in a region of mountains and high plateaus near the Dead Sea, are genuinely spectacular. Peter Macdonald, a second-unit man for many years, here directing for the first time, uses the wide-open spaces with bravura skill. Soviet helicopter gunships, clinging to the sides of mountain passes, break out into the open and chase freedom fighters on horseback across an immense plain; Rambo runs through a field as one shell after another explodes around him. Macdonald also does exciting work with a gigantic cave and with the catacomblike interiors of the Soviet fort. *Rambo III* is, I suppose, the ultimate second-unit movie—people keep racing through explosions. This sort of directing is closer to engineering than to art (and Macdonald shows no particular ability with actors), but it can be done well or badly, and Macdonald does it well. Compared with George Pan Cosmatos, the inept director of *Rambo II,* Macdonald is an engineer of genius.

The suffering Afghan people are given a few moments to describe their troubles, and Rambo is addressed, in pure Hollywood style, by an Unspeakably Noble Peasant Leader. He conveys his appreciation of Rambo's efforts, which is something of a joke, since, of course, the Muslim fundamentalists of the mujaheddin would, given half a chance, probably hate Americans as much as they hate the Soviets. They are very brave, these freedom fighters, though the movie makes it abundantly clear how badly they need a well-built American to defeat the Red army.

Anyone can see that the premise of the move is fake and that Rambo doesn't care about Trautman: The purpose of the rescue plot is to give Rambo a reason to take on the Reds. And in the end that reason is also unnecessary. Rambo fights because he fights, kills because he kills. He's pure, unmotivated. The way the Rambo myth has been shaped, he's miserable when he's at peace and feels truly himself only when he's on a rampage. Now that he's freed the POWs and beaten the Soviets in Afghanistan, who will he take on next? Who's big enough? Certainly not the Libyans. The Syrians, perhaps? Lesbian mothers? The Iranians? The Iraqis *and* the Iranians?

THE CHARACTER OF MICK DUNDEE, WHO conjures bats in **"Crocodile" Dundee II,** is also awash in mythmaking. Dundee (Paul Hogan) sprang from the Aus-

Photograph by Roland Neveu/Gamma-Liaison.

tralian bush as a completely self-sufficient man, a tamer of animals, afraid of nothing. Raised by the aborigines, he's Natty Bumppo crossed with Tarzan—though without a particle of dirt under his fingernails (he's even shown taking a bath). Paul Hogan, who started as a self-manufactured TV personality in Australia, has a joking, easy-to-like veneer, but he doesn't fool around; he might be smiley and casual, a charmer who makes friends with everyone, but he carries a knife big enough to scare away muggers.

I ignored *"Crocodile" Dundee* when it came out in 1986, underestimating what the movie might mean to people. I thought it synthetic and obvious, but it pleased many moviegoers as a shrewdly manufactured, friendly romantic comedy, and it became a huge hit. Women seemed to love it; even feminists loved it. Small but well-knit, with gleaming blond hair, Paul Hogan is so sure of himself he doesn't need to be sexually aggressive. He protects a woman from crocodiles and street toughs, then waits for her to make the first move. For American women, he's a dandy little dream lover, a welcome contrast to the kind of anxious, smug, urban-American male played by Mark Blum, who, with his pale complexion and paler suits, is as hapless a sucker as ever lost a girl. Linda Kozlowski, the tall, willowy blonde matched up with Hogan, has an edge of city sophistication; she wears clothes well, she knows how to step out of a limousine, but she has hungry eyes. She keeps sneaking glances at Hogan, amazed by how much she's attracted to him.

The two of them are back in *"Crocodile" Dundee II,* an amiable, completely undistinguished sequel without the romantic suspense of the original. They are now a settled couple, so the movie needs a plot. It finds one: Colombian drug lords kidnap Kozlowski. The geography of the movie reverses that of the original; we start in wicked New York and go back to the bush, where Mick plays canny bushmen's tricks on the vile Colombians. Suggestion to the filmmakers: Make Kozlowski run away next time so Hogan has to rouse himself to win her back.

In brief: Elia Kazan, WHOSE RECENTLY published autobiography, *Elia Kazan: A Life,* is an amazing document of opportunism and also courage and talent, will be celebrated at the Biograph this week with a revival of some of his best- and least-known films. The two thrillers Kazan made for Fox in "documentary" style, *Boomerang* (1947) and *Panic in the Streets* (1950), will be shown May 31; the anti-prejudice dramas *Gentleman's Agreement* (1947) and *Pinky* (1949), on June 1 and 2; and *East of Eden* (1955), with James Dean, and *Baby Doll* (1956), with Carroll Baker, on June 3 and 4. ■

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RITES OF PASSAGE

> "...It's the images that are unforgettable, creating a primal world in which bodies articulate the only things that need to be known..."

Mark Morris DOESN'T MUCH USE THE word "choreograph" when he talks about what he does; he calls it "making up dances." The childlike locution is apt, because he has the readiness and amplitude of fantasy that characterizes the very young and, of course, great artists.

This fecund imagination is the quality that strikes you first on watching his wonderful *Strict Songs,* a paean to living things and their kinship, which had its local premiere during his company's recent week at the Brooklyn Academy of Music. Set to choral music by Lou Harrison based on Hopi Indian chants, the dance gives rise to image after potent image, as if it were an organism growing according to a mysterious, inevitable pattern determined by nature.

A tribe of ten, in dark bathing suits accented with turquoise, traces fugitive patterns across the stage with variations on a light, bobbing run; they're like riders who are one with the animal ridden. Periodically, some of them halt to make sharp, angular moves that might be the ritual language depicted in sand paintings. Then a powerful, lushly built woman (Tina Fehlandt), echoed by a small band of her sisters, slowly and weightily traces ovoid shapes in a sequence that suggests life being spawned from the sea. Later, the ten dancers couple like figures in an archaic frieze, weaving their limbs into intricate cross-hatchings, individual desire subsumed by eternal design. Finally, one partner in each pair lies supine, legs thrust skyward to form a pillar of flesh and bone on which his or her mate floats trustfully in the darkening space.

As with most of Morris's work, there is much to admire in the structure of this dance—the complex, strict patterning, for example, which uses asymmetry to achieve a more exquisite balance. And Morris uses this objective rigor as a guard against sentimental excess. It's the images, though, that are unforgettable, creating a primal world in which bodies articulate the only things that need to be known.

ETERNAL DESIGN: *In* Strict Songs, *Morris uses asymmetry to achieve balance.*

The distant connection that *Strict Songs* has with *Primitive Mysteries,* Martha Graham's Indian-inspired masterwork of the early thirties, is not accidental. Morris has long had a fierce attachment to early modern dance. He decided to become a choreographer at the age of nine, he claims, upon seeing José Limón's group. A number of his dances reflect the work of Doris Humphrey, performed so infrequently in Morris's time that he must have absorbed her ideas by intuition. Another recent Morris creation, *Sonata for Clarinet and Piano* (named for its Poulenc score), is the descendant of all those carefully constructed, spiritually earnest sub-Humphrey group affairs that littered college dance studios in the fifties, even to the pre-stretch-fabric tights, slightly baggy at the buttocks, with little wrinkles at the knees.

If Morris starts out satiric, pointing out the simplistically plotted comings and goings of those communal forays, before long he's recognized their homely value and given them just enough variation and adornment to render them fascinating. In the slow movement—performed in the gloaming against a tackily generic starry sky, with the ensemble making totemic designs and Morris, as Group Leader, assuming the air of ecstatic self-importance that sometimes afflicted the matriarchs of modern dance—the choreography teeters perilously on the edge of the beautiful. Once or twice it tumbles straight in and wallows there briefly, as if in a bath of sublimity. Like Paul Taylor, who may be counted among his forebears, Morris is an adept at simultaneous mockery and adoration.

His new two-part *Fugue and Fantasy* is drier, with each section not much more than a one-liner. (Admittedly, a one-liner from Morris has more wit than many another fellow's full-evening discourse.) Overloaded with journalistic attention that—when not preoccupied with his maverick personality and wardrobe—attempts to pin down his gift, Morris has decided to counter with some homemade analysis. Okay, he seems to be saying, you guys label me "musical," I'll give you musical. He plunks four performers down on folding chairs and has them execute—to Mozart's Fugue in C minor—a progressively accumulating series of unrelated moves, apparently to the several voices of the music. Since Morris can track the intricacies of a score far better than most dance critics, he deftly leads us into the matrix and lets us get lost. The gestures—by turns childish, melodramatic, and banal—are executed with gleeful relish, as if putting paid to the damn music once and for all.

Morris's response to Mozart's Fantasia in C minor for Piano is a spoof of music visualization—a deadly choreographic method in which each note is painstakingly accounted for with a step, choreographic pattern mimicking aural pattern. Balanchine's most sensitively musical abstract works have been dismissed as no

Photograph by Beatriz Schiller.

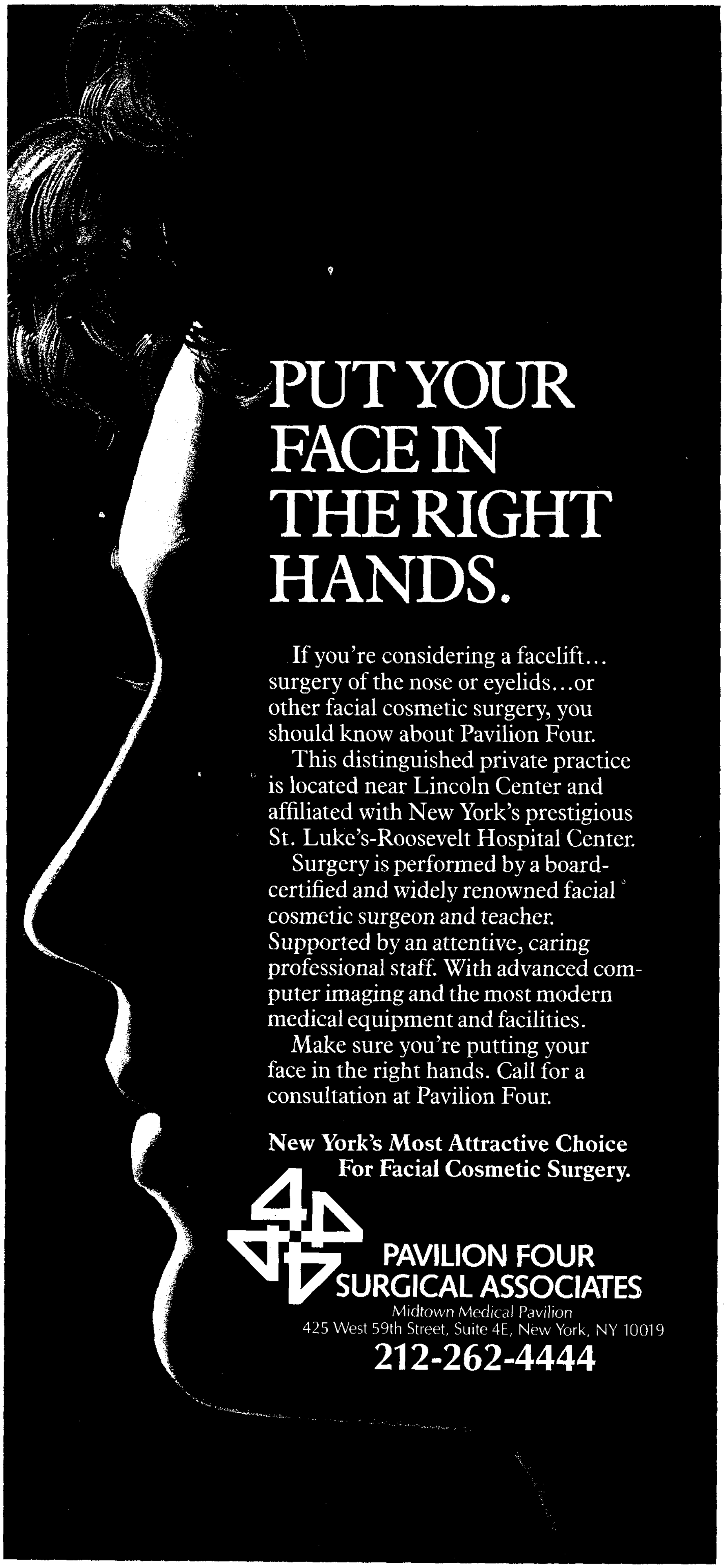
more than this, and the device was, indeed, a curse of the early moderns'. Morris offers us a quintet in pedal pushers and sloppy plaid shirts as intrepid pioneers venturing steadfastly along the diagonal to confront invisible demons in the Fateful Corner (a site familiar from modern-dance geographies). The choreography, built from a series of gauche, murderous gestures and moves, spells out its inner workings so clearly only a fool could fail to catch on and, at the same time, so adroitly you can't help being impressed.

In September, the Mark Morris Dance Group leaves for Brussels, where it will spend eight months of each year, lavishly accommodated, as the resident company of the Théâtre Royale de la Monnaie. Of course there will be New York seasons, but the fact that our own country could not offer the one major choreographer to emerge in this decade the resources he needs should give us long pause.

ANYONE STILL DOUBTING GOD'S CAPACITY for irony should have been at the Juilliard Theater for the recent **School of American Ballet Workshop Performances,** a showcase of pre-professionals headed for the New York City Ballet and other distinguished companies. Some seventeen to twenty years ago, when the Deity was blessing several of these new souls with an extraordinary gift for classical dancing, (S)He said, "Well, they can't expect everything," and assigned them bodies far from ideal for the work.

Today's standards, based on Balanchine's taste, call for a slender, long-limbed body, a small, feline head atop a willowy neck, and well-arched feet. Sherri LeBlanc, who provided the most breathtaking dancing on the program—doing the Waltz in Fokine's *Les Sylphides* and the ballerina role in Balanchine's *Square Dance*—contradicts this model from head to toe. She has a broad, heavy-boned, Slavic face oddly coupled with wispy-looking limbs, and tiny feet without even the hint of a curving instep. No matter; her dancing is a miracle. She reveals each step in its academic purity, and moves from a center of calm that makes shapes and rhythmically formed phrases look suspended in time. Her attack is soft and graceful; her manner, modest; her authority, unmistakable. Not yet old enough to vote, she has the maturity and finish of a dancer with a decade of professional performance behind her.

If some of this sounds familiar, you may have seen her elder sister, Tina LeBlanc, quietly but radiantly asserting the claims of classicism over at the Joffrey. Thank God for two such dancers and, while gratitude is on the agenda, thank Marcia Dale Weary, of Carlisle, Pennsylvania, who was responsible for the better part of their training. ■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AT RCA: *The present meets the past.*

"WHERE ARTISTS BECOME LEGENDS." **RCA Red Seal** quietly stopped using that proud motto several years ago, not long after the rot set in. By the early eighties, the country's oldest and classiest classical-record label had itself become a legend, the glory days over, the company on the verge of extinction, and the obituaries ready to run. Luckily, it never came to that. Today, RCA's prospects are even beginning to look bright once again, although it will be a long, hard trek up the mountain and things can never be quite the same.

What a fabulous past, though, and just the memory of it should help spur the trip back. In 1904, Enrico Caruso became RCA's first superstar, and his records have been making money for the company ever since. The roster grew steadily over the years, and soon many of the century's most important musicians were recording for the label: Melba, Kreisler, McCormack, Rachmaninoff, Ponselle, Koussevitzky, Gigli, Heifetz, Monteux, Tibbett, Stokowski, Pons, Reiner, Pinza, Toscanini, Flagstad, Rubinstein, Bjoerling, Landowska, Horowitz, Cliburn, and Price were only a few of the glittering names record collectors automatically associated with the initials RCA.

Exactly when the decline began is hard to pinpoint, but for the past twenty years a variety of factors—corporate indifference to classical music, disastrous artistic decisions, mind-boggling mismanagement—conspired to bring RCA to the brink. Some of the company's projects during that period now seem like bad dreams. Remember the pathetic attempts to market Anna Moffo in the seventies? Her voice was shot, but the soprano had just married Robert Sarnoff, son of RCA's founder, General David Sarnoff, and virtually the entire budget was squandered on the boss's new wife.

That was the nadir, but almost everything RCA touched in those days turned to dust. Costly exclusive contracts with the Boston Symphony under Erich Leinsdorf and the Philadelphia Orchestra under Eugene Ormandy resulted in dozens of unwanted records that gathered dust on dealers' shelves. Young artists like Tedd Joselson, Eugene Fodor, and Dylana Jensen were discovered, recorded, halfheartedly promoted, and promptly forgotten, while most of the label's big guns—James Levine, Vladimir Horowitz, Itzhak Perlman, Placido Domingo—jumped the sinking ship to flourish with other companies.

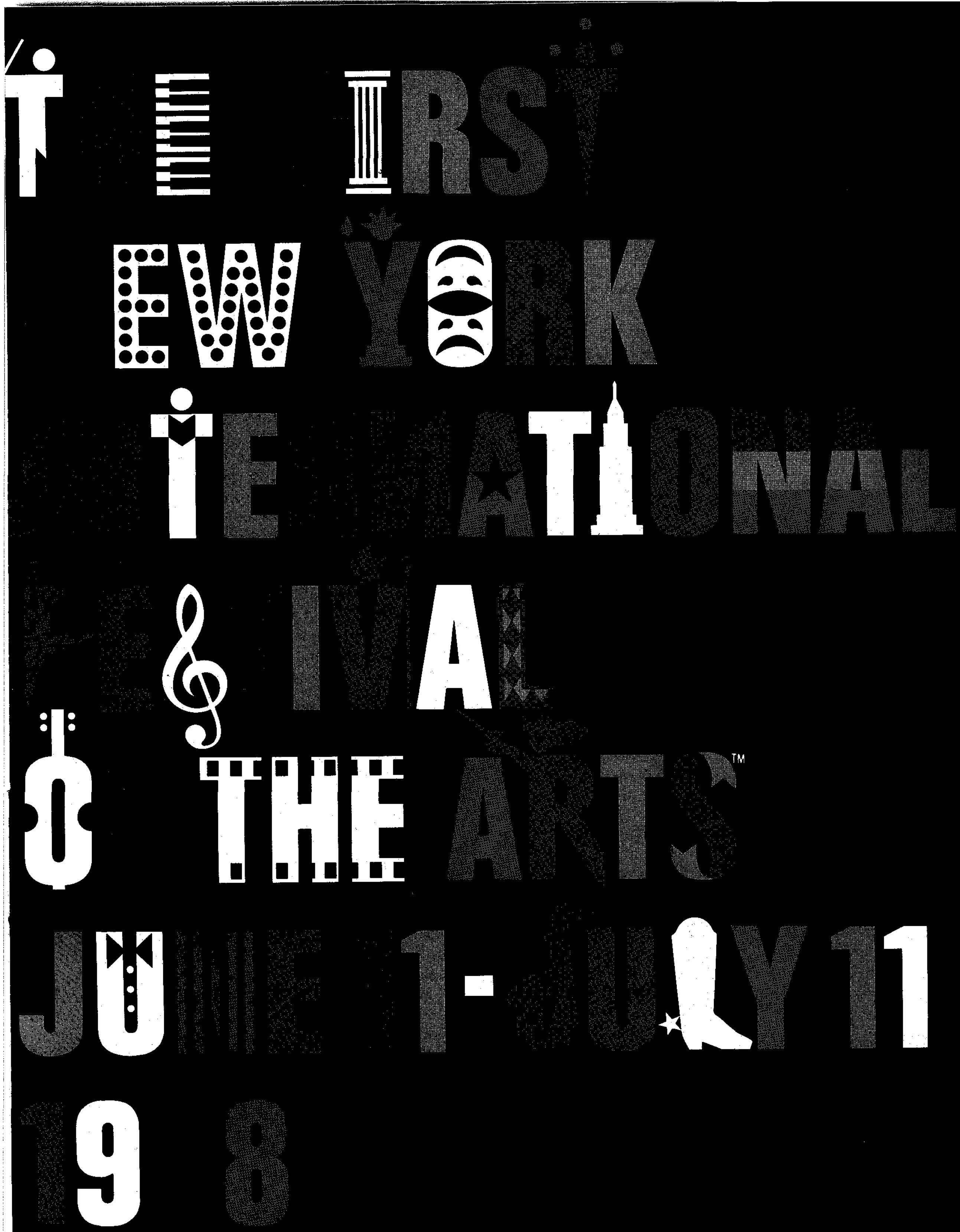
"It's not giving away secrets to say that things had reached rock bottom," says Michael Emmerson, RCA's new chief and a man determined to repair the wreckage. "No one knew whether Red Seal was fish or fowl back then—mostly 'foul,' I guess." A British impresario with a background in artist management, Emmerson has at least two advantages over his predecessors. The first is that the RCA record division is no longer accountable to a profit-hungry, music-hating American corporation. A couple of years ago, the label was bought from General Electric by Bertelsmann A.G., a German-based publishing firm apparently administered by a benevolent board of directors committed to classical music.

The second piece of good luck is the compact-disc phenomenon. Everyone, it seems, is throwing out his worn black vinyl discs and replacing favorite recordings with the longer-lasting, often sonically improved CD versions. RCA has been mining and selling its treasures from the past by the carload, establishing a comfortable cushion that will, one hopes, pay for the great recordings of the future.

On the reissue front, Arthur Rubinstein and Jascha Heifetz have received top priority, mainly because the names of these legendary musicians still resonate strongly in the marketplace. They also recorded prolifically in the early days of stereo, when RCA was producing some of the best-engineered discs in the business, and in most cases their classic performances now sound better than ever.

A couple of months ago, I wrote enthusiastically about the Rubinstein project, which now numbers 30 discs. One of the latest releases (6257-2-RC), not to be missed, includes a previously unissued 1965 recording of Schubert's final sonata, a magical performance that will surprise collectors familiar with the pianist's disappointing 1969 version. The Heifetz series has just begun, and one day it may encompass all the late violinist's RCA discs—the first one dates back to 1917. Meanwhile, a generous selection from the fifties of concertos by Sibelius, Prokofiev (the No. 2), and Glazunov (RCD 1-7019) should explain why the words "Heifetz" and "violin" have come to mean pretty much the same thing.

After some initial confusion about how to package its huge back catalogue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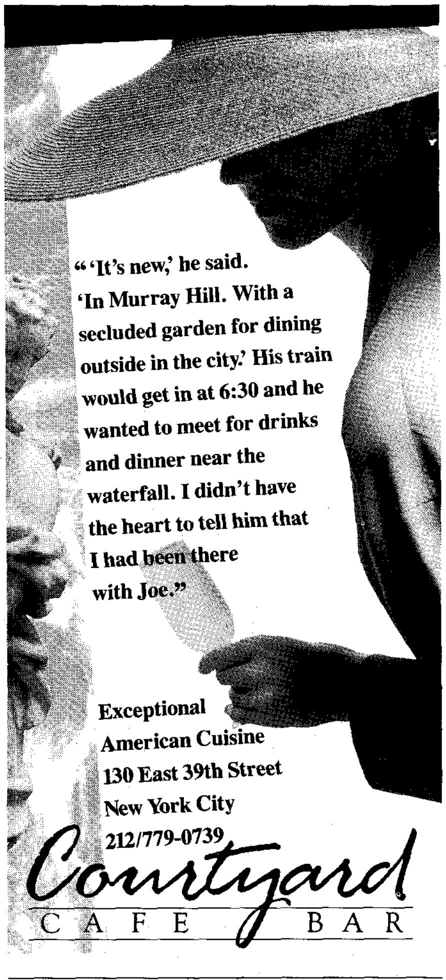
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for CD, RCA has settled on a mid-price line (Gold Seal) for Heifetz, Rubinstein, Toscanini, and other superstars from the past as well as for its impressive collection of complete operas, and a budget label (Victrola) dedicated to bread-and-butter repertory items performed by less glamorous names. This makes sense, although the rush to get as much out on CD as quickly as possible may have been a bit too frantic. There are occasional signs of hasty presentation and, worse, odd instances of careless digital remastering. The weirdest example I have come across occurs in the great 1952 Milanov-Barbieri-Bjoerling-Warren *Il Trovatore* (6643-2-RG), an engineering glitch that sometimes makes the aural perspective expand and contract like an accordion. Clearly, a compact disc of a historic recording is not a guarantee of technical improvement.

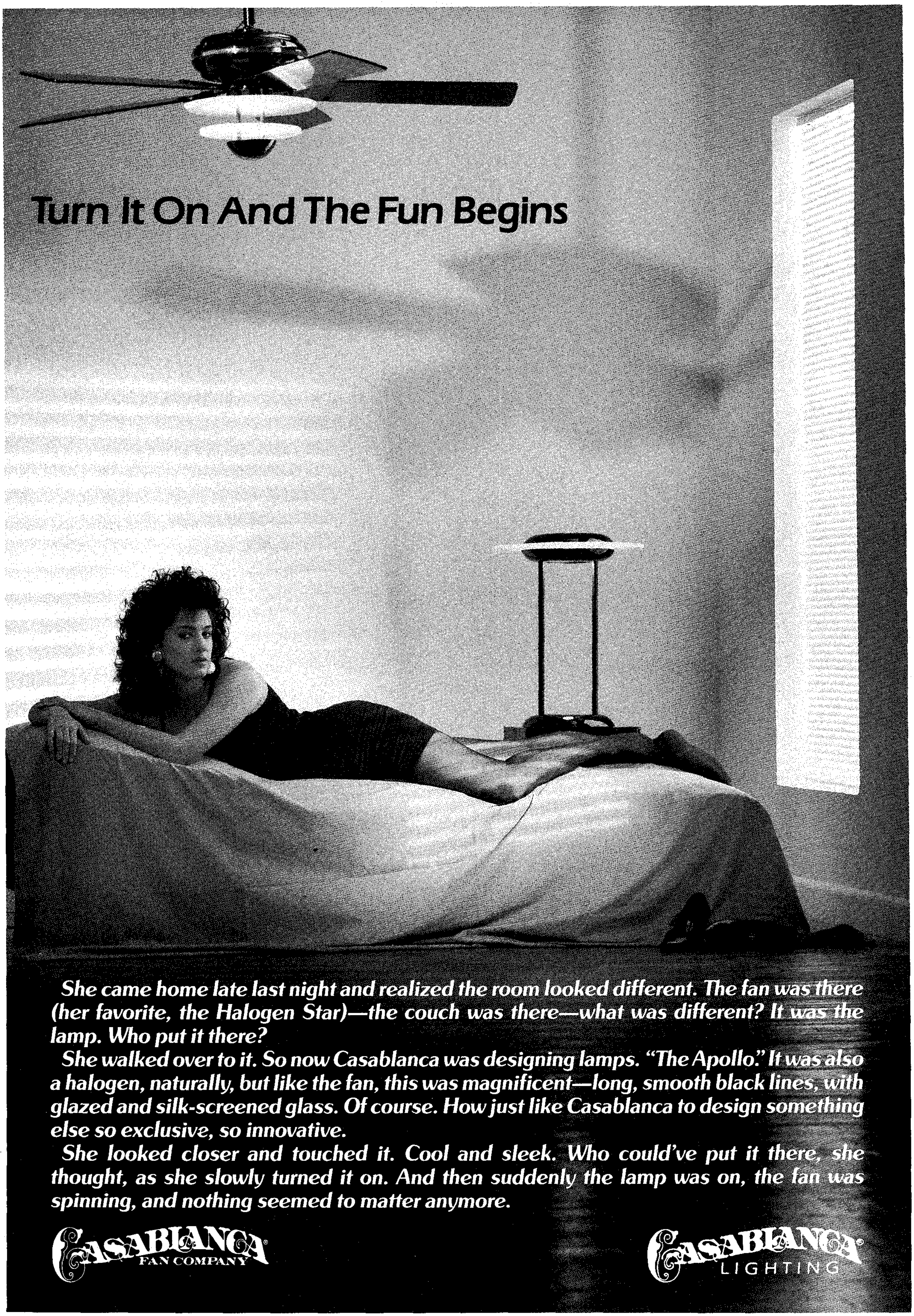
Enough about the past. Now that Emmerson has been in charge for over a year, how does he plan to shape the future? He has already signed up more new artists than any other Red Seal manager in years, choices that reflect his personal tastes and unshakable confidence about what will fly in this competitive business, even when the odds look doubtful. For instance, not many observers of the classical scene would consider André Previn conducting the nine Beethoven symphonies a pressing necessity, artistically or commercially, but Emmerson vehemently disagrees. To him, Previn has always been misperceived as a lightweight, and, given the chance, Emmerson believes, the conductor could develop into a great interpreter of the German classics. After hearing the Beethoven Sixth and Seventh Symphonies (7747-2-RC and 7748-2-RC), I'll admit to being agreeably surprised but not really convinced. These are genial, thoughtfully considered, well-played performances, although they hardly seem shaped by a strong musical personality with a burning, special message to communicate.

Previn's Beethoven may not turn out to be the hoped-for revelation, but Emmerson's admirable loyalty to the musicians he believes in could eventually pay off. Never heard of Claus Peter Flor? Emmerson predicts a great future for this young German conductor, who tours America next season with the Bamberg Symphony and is about to make his debut on RCA with Mendelssohn's *A Midsummer Night's Dream* (7764-2-RC), the first of many discs to come. Another young, relatively obscure conductor about to get a big push is Jukka-Pekka Saraste (not to be confused with CBS's Esa-Pekka Salonen), who has just embarked on a complete Sibelius-symphony cycle with the Finnish Radio Symphony. When Emmerson signs on an unknown artist, he is obviously making a commitment for the long run. The risks are great, and few major classical companies nowadays operate on this kind of faith—in fact, a lot of hard-nosed record-business people I talked to fully expect RCA to fall on its face once again.

The label's new roster of instrumentalists contains more recognizable, bankable names: James Galway (flute), Michala Petri (recorder), Richard Stoltzman (clarinet), Barry Douglas (piano), Joseph Swenson (violin), and the Tokyo String Quartet. What they all have in common, according to Emmerson, is a crucial combination of ingredients that seldom fails to produce successful classical records: musicality, personal magnetism, and a self-awareness that leads artists to the music they play best.

That last quality is especially prized by Emmerson, who probably learned to appreciate it after years of managing James Galway's career. Unlike such dubious crossover types as Kiri Te Kanawa and Placido Domingo, Galway never forces himself into an awkward or unsuitable musical situation. Whether performing a Mozart concerto, a far-out contemporary piece, or "Annie's Song," this flutist always seems to do what comes naturally, and most audiences sense it right away. That thinking will apparently govern RCA's own crossover ventures, which already sound better than most. Not only are Broadway shows included—*Into the Woods* and *Anything Goes* are the latest—but also more experimental fare like Richard Stoltzman's *Thundering Herd*, a heartfelt tribute from a classical clarinetist to the late Woody Herman. Some of us may even want to reassess Stephen Sondheim after listening to Cleo Laine's new album (7702-2-RC), sixteen choice Sondheim songs vocalized with a musical grace, dramatic perception, and verbal virtuosity not often heard from singers these days, classical or pop.

Other interesting activities are afoot, especially with Erato in France and Eurodisc in Germany, two vigorous Bertelsmann affiliates that will help fill in RCA's repertory gaps—particularly opera, which Emmerson plans to avoid for now. It's too bad that an American record label with a long, proud history had to be bought by a German company and administered by a British executive in order to survive. But that's our shame. More important, RCA is finally back in business and looking healthy again. ■


Turn It On And The Fun Begins

She came home late last night and realized the room looked different. The fan was there (her favorite, the Halogen Star)—the couch was there—what was different? It was the lamp. Who put it there?

She walked over to it. So now Casablanca was designing lamps. "The Apollo." It was also a halogen, naturally, but like the fan, this was magnificent—long, smooth black lines, with glazed and silk-screened glass. Of course. How just like Casablanca to design something else so exclusive, so innovative.

She looked closer and touched it. Cool and sleek. Who could've put it there, she thought, as she slowly turned it on. And then suddenly the lamp was on, the fan was spinning, and nothing seemed to matter anymore.

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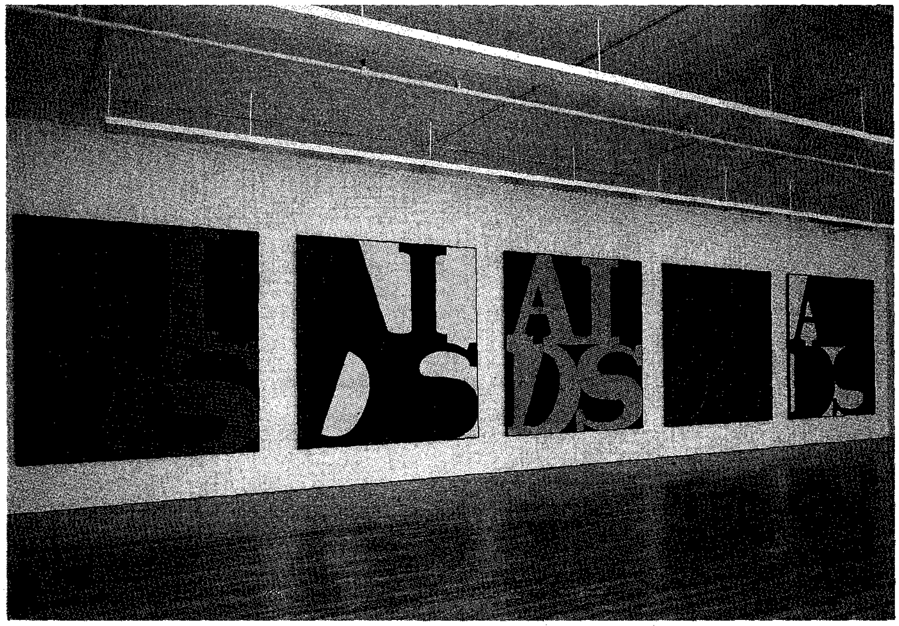
Art/Kay Larson

SIGNS OF THE TIMES

"...How to make art of the unspeakable? You can condense it to a symbol or concentrate on the people behind the cliché..."



SYMBOLIC LOGIC: *General Idea appropriates Indiana, at Koury Wingate.*

BACK IN THE DISTANT SIXTIES, ROBERT Indiana stuck four letters—"L," "O," "V," and "E"—together in a red, blue, and green painting that became an emblem of the hippie millennium. Its success inspired countless knockoffs, and Indiana, who forgot to copyright the image, became a startled figurehead of the artists'-rights movement. Now comes yet another appropriation, this one shaded with darker ironies. Three Canadian artists—who go by the collective name **General Idea**—have reworked Indiana's painting into an emblem of a disease that represents everything turned sour in the present moment. The sixties, decade of LOVE, has evolved into the eighties, decade of AIDS.

An inconceivable problem tends to generate unworkable solutions. Nuclear Armageddon, for instance, has consistently thwarted the efforts of artists to approximate the magnitude of its disasters; the end of the world dwarfs our visualizing abilities. AIDS has become a lesser holocaust, hitting the art world (as well as other worlds) with disillusioning force. How to make art out of the unspeakable? You can condense it to a symbol, as did General Idea—a tricky tactic prone to backfire. Or you can concentrate on the people behind the cliché—the safe, sure, almost artless method used by **Rosalind Solomon,** whose photographs of AIDS victims, at NYU's Grey Gallery, plant a barbed hook in her unwitting audiences. Between those two poles—the aloof-abstract and the prosaic-particular—is a wasteland of frustration.

Solomon, who is 58, has a documentary style that by itself is not going to shake the world; the show's slow accumulation of anguish comes from its subject and from the decisions embedded in her methodology. She found her AIDS patients by standing in line with them at a series of weekly church dinners. They are mostly men, but there is an occasional woman, and even a child; few have reached the terminal stages. That's part of the cruelty: AIDS gives its victims plenty of time to think.

The camera, however, records not thoughts but physical actuality. At first these pictures seem, confusingly, to be utterly ordinary—photographed deadpan, with a dull, disconcerting tone. The best image centers on a man's feet plunged into the soil of his garden while his hand twists a zucchini off its stem. Not until the second time around did I see the small sores, which look like swollen mosquito bites, on his toes and fingers.

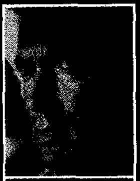
Ordinary people—but their noses bulge with scabby infections or their skin is mottled with the purple blotches of Kaposi's sarcoma. Their parents and siblings, or their children, gather around some of them, making for unsettling family portraits. Photographs do not assign blame. In Solomon's hands, they are not allowed to make false accusations. Workmanlike and pedestrian in formal terms, they are haunting in all the expected ways; honest and blunt, their lack of artifice matches the mundanity of the message. Concentrating on the body's small physical changes, they insist that AIDS is a corporeal erosion, like measles—not a moral condition.

As you plunge deeper into this show, the addition of one ordinary life, plus one more, plus one more, eventually creates a momentum that is a matter of visceral realism, not statistics. Occasionally, the images raise disturbing questions about the tendency to convert a disease into a slogan. A sandy-haired young man who might have been demonstrating against the Vietnam War a few years back wears a headband that says PWA—Person With AIDS. The label seems to be another step toward dangerous dehumanization, but you sense the pain behind it and the feeling, curiously widespread now, that to name a problem is somehow to solve it.

But naming creates a new conceptual reality that overtakes and subsumes the visceral one. Particularly with a topic as loaded as AIDS, sloganeering presents an easy escape from complexity. In isolating the conceptual side of the disease, General Idea skirts the edge of a morass, perhaps giggling all the while. A goofy alliance of men who like to picture themselves as poodles ("We are the poodle, banal and effete... the consorts, the hunting dogs and lap dogs," they write), General Idea is a two-decades-old think-tank/laugh-track medley of performance art, installations, videos, posters, photographs, and various forms of wisecrackery designed to build a combined alter ego—Miss General Idea—and set her loose in a world made by her creators.

In venturing into AIDS territory, Felix Partz, Jorge Zontal, and AA Bronson have kept a trace of farce and self-mockery. It's ever so deliciously absurd to cre-

Photograph by Zindman/Fremont.



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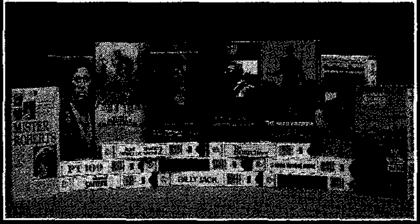

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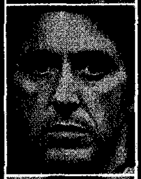
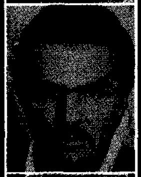


REVOLUTION



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ate a logo for AIDS, like an advertising slogan, as the center for pseudo-heroic paintings modeled after a notably simpleminded original. General Idea must have relished the layers of this conceptual onion: First off, any emblem must be simplistic—the less it says, the more abstract and emblematic it is. They have also remained faithful to the precepts of Pop Art, which took the grand scale of Abstract Expressionism but cleaned it up for mass consumption—their paintings go Robert Indiana one better by being *more* optical, more subtly colorful, more cleverly painterly, more grandiloquent.

There are two sizes of AIDS logos at Koury Wingate Gallery: large and small, eight-foot-wide and two-foot-wide. The colors and formats are the same, but the large paintings, ranged against a wall, are the more successfully pretentious, since they seem more like banners and less like precious objects. General Idea is especially good with color: acid red on dull red on green, for example, just like good, muscular hard-edge abstraction, maybe better than most. You scurry back and forth between the visual authority of these sixties ripoffs—which are, by virtue of the tongue visible in cheek, smarter and craftier than the "serious" ripoffs that abound elsewhere—and the grimness of their message. Their conceptual position is so perfect, so shrewdly locked in place, that you momentarily forget to ask what General Idea means. But it's disturbing to realize that a disease distressing enough in its actuality has been turned into an *idée fixe* that can be represented by four large, lovingly formed, and essentially empty letters. There is a cynical distance in these paintings that may not have been intended. On the other hand, the point is well taken: Compassion and conceptualism may not be able to coexist. When AIDS becomes an emblem, a banner, a statistic, or a logo, as it must when it becomes an international crisis, it undergoes a sea change. (Grey Art Gallery, 33 Washington Place; through July 2; Koury Wingate, 578 Broadway; through June 4.)

STRANGER THAN FACT, **William Wegman**'s paintings are as peculiar as anything he has done, which is saying quite a bit for an artist whose career resembles one long shaggy-dog story. Wegman has come to painting only in the past several years. He is better known for videos, for drawings that rival Roz Chast's in their ability to wrestle wit out of thin air, and for the now-classic Polaroids of his weimaraner, Man Ray, done up in costumes that would make a mere human blush.

Wegman's scattered ambitions are forged by his good humor. He is a master of free association, which requires that one welcome any idea, small or large, good or bad, in order to keep the flow going. The paintings, for what they are, are endearing—and to ask for more is to misunderstand Wegman's gifts. He sneaks up on the canvas by laying down blobs of acrylic ground, then letting an image float up from the mind's Mariana Trench. A stegosaurus might peek out from a leafy veil of blotches. In *Greek Set*, a pile of ruined Greek temples materializes out of a blue mist like a weird kitsch rendition of Frederic Church's *Course of Empire*.

These are free fancies, and if they have any rationale beyond their existence, it is as a soup of recycled banalities out of the collective Western subconscious. They are epic in a quite unexpected and utterly humble way. The best painting in the show, for instance, tackles the history of irrigation—a topic that evokes old textbook illustrations and Walt Disney dioramas—in a misty, faintly farcical, yet heartfelt landscape studded with glorious fountains of spray. Wegman, still learning this new craft, gets to play the wise but quizzical child. (Holly Solomon Gallery, 724 Fifth Avenue; closed.) ▬

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SALES & BARGAINS

BY LEONORE FLEISCHER

STACK THOSE BOOKS

TWO MODELS OF CURTIS'S VERY HANDsome solid-wood bookstacks are 30 percent off. These are made to order, so bring measurements. For example: The London Bookstacks (10 in. deep and 82½ in. high), in mahogany, maple, or cherry, were $1,395 for 36-in.-wide, $1,295 for 30-in-wide, and $1,095 for 24-in.-wide, now $976.50, $906.50, and $766.50, respectively (units can be customized up to 11 inches or down to 8 inches at no additional charge); Marlborough five-piece solid-cherry unit (12 ft. wide, including two bookstacks 24 in. long, 10 in. deep, and 84 in. high; two cabinets 30 in. long, 16 in. deep, and 33½ in. high; one cabinet 36 in. long, 22 in. deep, and 33 in. high; all cabinets come with 10-in.-deep bookstack), was $6,945, now $4,861.50 (some in stock); three-piece unit (8 ft. wide, without 84-in.-high bookstacks), was $5,945, now $4,161.50 (the Marlborough is available in mahogany or oak at 10 percent more and in maple, birch, poplar, or pine at 10 percent less). Also, three hand-carved solid-oak French country-style armoire/entertainment centers (20 in. deep, 45 in. wide, and 82 in. high, available in three oak stains), were $4,000, now $1,995. A.E., Discover, M.C., V., checks accepted; all sales final. Delivery and installation additional. *Curtis Co., Inc., 40 East 19th St. (673-5353); Mon.–Sat. 10 a.m.–7p.m. and Sun. noon–6 p.m.; through 6/30.*

SPRING SEPARATES

THIS IMPORTER KEEPS A SPECIAL SALE room where women sizes 4–14 can buy overstock of classic clothing at below-wholesale prices. Silk crêpe de Chine items include: assorted blouses in 22 solid colors (most with short sleeves), lined blazers, skirts, pants, and camisoles, retail $38–$138, here $19–$69; print separates, retail $98–$178, here $39–$59. Linen-cotton-blend sportswear includes: walking shorts, skirts, and raglan-sleeve blouses, retail $38–$78, here $15–$29. Irish-linen sportswear includes: full pleated and straight skirts, and blouses, retail $88–$108, here $39–$49. Cotton-knit sportswear includes: pleated pants, T-shirts, and cardigans, retail $28–$78, here $12–$29; and more. A.E., M.C., V.

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

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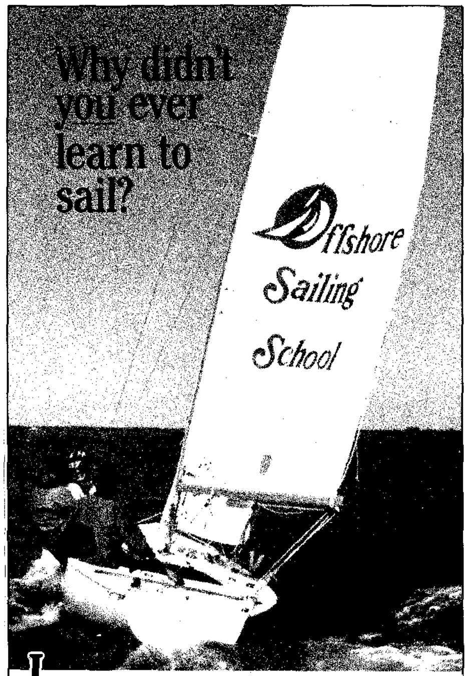

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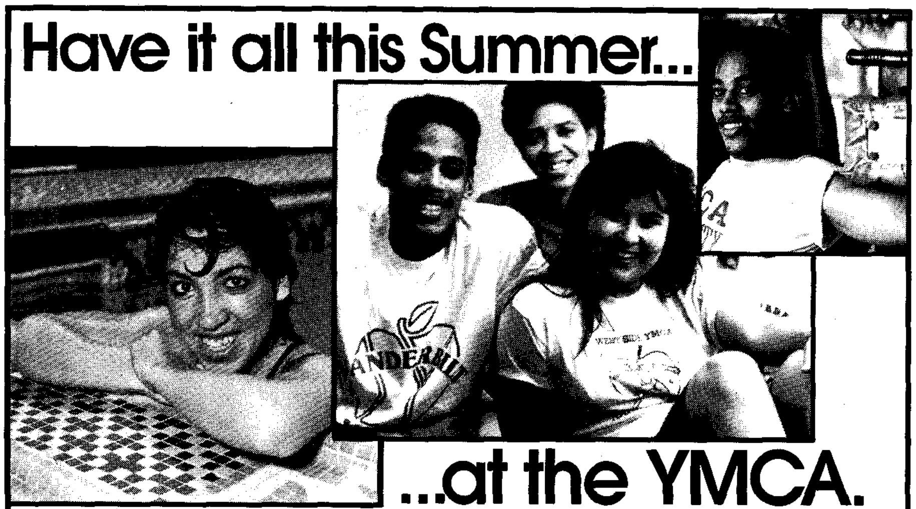
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RESHAPING AND SPOT TONING ARE THE specialties of this East Side workout studio. The workouts are tough but safe and comprehensive, with focus on problem areas; the hour-long classes are small and include bar work. A series of ten beginner, intermediate, or advanced classes, was $110, now $90. You may observe one class before signing up; by appointment only. Checks accepted; no credit cards. *Sherry Ferrante Fitness Program, Inc., 221 East 35th St., Apt. 1W (683-7242); Mon.–Fri. 7 a.m.–8 p.m. and Sat. 9:45 a.m.–12:30 p.m.; through 6/30.*

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LEATHER ATTACHÉ CASES, NYLON LUGgage, and more are reduced further at this discount store. Rona attaché cases, list $395, were $295, now $250; other Rona models are 40 percent off list; Lion belting-leather briefcases, list $350, were $295, now $195; Lion belting-leather attachés with pigskin lining, list $425, were $318.75, now $275; Wellington belting-leather briefcases, list $225, were $175, now $157.50; other Wellington cases are 30 percent off list; Boyt Runaway nylon luggage, now 30 percent off list; Skyway nylon garment bags, list $175, were $100, now $65; large selection of leather writing tablets and appointment books, now 30 percent off list. A.E., Discover, M.C., V., checks accepted; telephone orders accepted; exchanges possible. *Greene Luggage Co., 6 East 46th St. (682-7978); Mon.–Fri. 8:30 a.m.–6:30 p.m. and Sat. 9 a.m.–4:30 p.m.; through 7/9.*

KNITS

THIS MANUFACTURER/IMPORTER HAS knits, including dresses and tops, from Israel for women sizes 4–16. Now overstock is being cleared out at well below their usual wholesale prices. Two-piece wool- and cotton-blend dresses, were $119.75, now $75; three-piece outfits, were $149.75–$179.75, now $100; cotton- and wool-blend tops, were $69.75, now $35. Also, wool, silk, or cotton-linen-blend skirts, were $69.75, now $50. A.E., M.C., V., checks accepted; all sales final. *Park Kenny Clothes Corp., 920 Broadway, at 21st St., third floor (477-1948); Mon.–Fri. 9 a.m.–5:30 p.m., Sat. till 4 p.m., and Sun. 9:30 a.m.–3 p.m.; while stock lasts.*

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THESE BEAUTIFUL HAND-KNITTED COTton sweaters from Holland come in men's sizes S–L, women's sizes 8–14, and children's sizes 2–14 and are priced 40 percent below wholesale. Pullovers for men in graphic abstract intarsia designs, retail $260, here $78. For children: intarsia pullovers and cardigans with cheerful patterns (giraffes, boats, and more), retail $126, here $37. For women: charming intarsia patterns and graphics, retail $280, here $84; linen or leather sweaters with matching trousers and skirts, including button-front cropped pullovers, retail $196, here $69; leather trousers, retail $275, here $99; linen trousers, retail $108, here $39; leather miniskirts, retail $225, here $79; and more. Checks accepted; no credit cards; all sales final. *Renso Fabiani, Inc., 56 West 39th St., fifth floor (302-8080); Mon.–Fri. 9 a.m.–6 p.m.; while stock lasts.*

KITCHENS AND BATHS

THIS SHOWROOM HAS TWO COMPLETE display kitchens (no appliances), which the owner is selling at very low prices. One is a gray, L-shaped setup (6 ft. by 7 ft.), including countertops, overhead cabinets with drawers and doors, and two tambours, list $7,900, now $2,000 plus cost of removal; the other is a white-matte-with-blue-trim galley kitchen (two-sided, 8 ft. long), with extra-high overhead cabinets, sink with Grohe faucet, base cabinets, countertop, list $3,900, here $1,500 plus cost of removal. Contemporary burgundy bathroom vanity includes attractive sink and Artistic Brass chrome-and-crystal faucets, list $1,350, here $250; Sanijura pink-and-ivory cantilevered vanity, with light-bar over mirror, hamper, attached cabinet, and sink (no faucet), list $1,830, here $400 as is; and more. Checks accepted; no credit cards; all sales final. Delivery arranged at additional cost. *Sales Direction, Inc., 969 Third Ave., near 58th St., fourth floor (753-8821); Tues. and Thurs. 9 a.m.–8 p.m., Wed. and Fri. till 5:30 p.m., and Sat. 10 a.m.–4 p.m.; through 6/4.*

CLOSING SALE

VEDRA IS CLOSING ITS RETAIL STORE TO concentrate on wholesale, so women who want youthful clothing in sizes 4–14 will find it at 75 percent off. Puff-sleeve, double-flounce knee-length rayon dresses, were $170, now $42.50; two-piece-look dresses with draped front, were $158, now $39.50; double-flounce miniskirts, were $90, now $22.50; elastic-waist pants, were $92, now $23; rayon-crêpe peplum jackets, were $130, now $32.50. Multi-flounce cotton-batiste skirts, were $140, now $35; lace-trimmed off-the-shoulder blouses, were $84, now $21; and more. A.E., checks accepted; all sales final. *Vedra of Ibiza, 112 Seventh Ave., at 17th St. (645-9347); Mon.–Fri. 10:30 a.m.–7 p.m. and Sat. 11 a.m.–6 p.m.; through 6/10.* ■

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 6/14: *Welcome in Vienna.* #2—Through 6/23: "Janus Summer Film Festival." 6/1: *Accident; The Servant.* 6/2: *Knife in the Water; Diabolique.* 6/3–4: *The Seventh Seal; Smiles of a Summer Night.* 6/5: *Ulysses* (1967); *A Portrait of the Artist as a Young Man.* 5/6: *Metropolis; The Cabinet of Dr. Caligari; Un Chien Andalou.* 6/7: *Through a Glass Darkly; Winter Light; The Silence.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 6/1: *Laura; Where the Sidewalk Ends.* 6/2: *Bring Me the Head of Alfred Garcia; 92 in the Shade.* 6/3–4: *Grand Illusion; Rules of the Game.* 6/5: *Lili Marleen; A Love in Germany.* 6/6: *Judex; Danger: Diabolik.* 6/7: *The Horn Blows at Midnight; The Meanest Man in the World.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). *Rambo III.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*My Life as a Dog.* Midnight Show: *Near Dark.* #2—*Tampopo.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Hairspray.* #2—Through 6/2: *Powaqqatsi.* Opening 6/3: *The Beat.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *The Last Emperor.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Rambo III.* #2—*Salsa.* #3—*Beetlejuice.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 6/1: *The Adventures of Sherlock Holmes; The Hound of the Baskervilles.* 6/2: *The Gang's All Here; Greenwich Village.* 6/3–4: *Walkabout; Picnic at Hanging Rock.* 6/5: *And Then There Were None; Dead of Night.* 6/6: *Testament of Orpheus; Blood of a Poet; Orpheus.* 6/7: *I Could Go On Singing; The Star.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 6/1–2: *Funland; Smile.* 6/3–4: *Sammy and Rosie Get Laid; A Private Function.* 6/5: *La Dolce Vita.* 6/6–7: *Alien; Aliens.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*White Mischief.* #2—*The Milagro Beanfield War.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Aria.* #2—*Stormy Monday.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)* #4—*Mondo New York.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*The Unbearable Lightness of Being.* #2—*The Manchurian Candidate.* #3—*Stand and Deliver.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Colors.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Rambo III.*

23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4415).Through 6/27: *The Blob.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Willow.* #2—*"Crocodile" Dundee II.* #3—*"Crocodile" Dundee II.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Moonstruck.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Beetlejuice.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—Through 6/2: *Dead Heat.* Opening 6/3: *Big.* #2—Through 6/2: *Above the Law.* Opening 6/3: *Funny Farm.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *"Crocodile" Dundee II.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Rambo III.* #2—*Rambo III.* #3—*Salsa.* #4—*Maniac Cop.* #5—*Bloodsport.* #6—*Blood Kick.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Colors.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *The Milagro Beanfield War.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Friday the 13th, Part VII: The New Blood.*

EMBASSY 3—*The Unbearable Lightness of Being.* **EMBASSY 4**—Through 6/2: *Dominick and Eugene.* Opening 6/3: *The Wrong Guys.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*The Penitent.* #2—*My Best Friend is a Vampire.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Willow.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Powaqqatsi.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Last Emperor.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). *The Mass is Ended.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Call Me.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "The Films of Elia Kazan." 6/1–2: *Gentleman's Agreement; Pinky.* 6/3–4: *East of Eden* (1955); *Baby Doll.* 6/5: *America, America.* 6/6–7: *A Face in the Crowd; The Last Tycoon.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 6/2: *Colors.* Opening 6/3: *Big.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *The Moderns.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *da.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *The Unbearable Lightness of Being.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Above the Law.* **CORONET**—*Beetlejuice.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Dominick and Eugene.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Rikky and Pete.* **CINEMA II**—(753-0774). *Salome's Last Dance.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Stormy Monday.* #2—*Rambo III.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Milagro Beanfield War.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Moonstruck.* #2—*The Manchurian Candidate.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Saturday Night at the Palace.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Willow.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 6/2: *Salsa.* Opening 6/3: *The Drifter.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 6/2: *Stand and Deliver.* Opening 6/3: *Big.* #2—*Colors.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Rambo III.* #2—*"Crocodile" Dundee II.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Willow.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Taxing Woman.* #2—*Bagdad Cafe.* #3—Through 6/2: *38: Vienna Before the Fall.* Opening 6/3: *Dragon Chow.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Aria.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—Through 6/2: *Someone to Love.* Opening 6/3: *Big.* #2—*Stormy Monday.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—*Moonstruck.* #6—*The Manchurian Candidate.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Milagro Beanfield War.* #2—*Stand and Deliver.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Salsa.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Colors.* #2—*Beetlejuice.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Rambo III.* #2—*Slaughterhouse Rock.* #3—*Maniac Cop.* #4—*Shakedown.* #5—*Bloodsport; Friday the 13th, Part VII: The New Blood.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Rambo III.* #2—*Rambo III.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Salsa.* #2—*Rambo III.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. 5/28 at 2: "Documentary Film Series": 6/4 at 2: *Radium City*, dir. Carole Langer.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 6/1 at 7:30: *Harriet Craig* (1950), dir. Vincent Sherman, with Joan Crawford and Wendell Corey.

CLOCKTOWER—108 Leonard St. (233-1096). Free. Through 6/12: "The Pop Project." "Kitsch, Psychedelia, Headlines, Quatations": 6/2 at 8: Screenings include *God is Dog Spelled Backwards* (1965), dir. Dan McLaughlin, *Turkey in the Straw* (1978), dir. Buffy Holten, and *Honeymoon Hotel* (1973), dir. Tony Ganz and Rhody Streeter. 6/3 at 8: Screenings include *Coming Attractions* (1970), dir. Tony and Beverly Conrad. 6/4 at 8: Screenings include *Report* (1967), dir. Bruce Conner and *Landscape Suicide* (1986), dir. James Benning; at 10: Screenings include *Other Reckless Things* (1984), dir. Janis Lipzin. 6/5 at 8: Screenings include *The Doctor's Dream* (1973), dir. Ken Jacobs and *Intolerance Abridged* (1973), dir. Stan Lawder.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 6/1–4 at 8: "3D Slides and Performances by Perry Hoberman," includes music, live performance, and video, and the premier of *Revenge of Debris.* 6/5 at 8: "New Filmmaker's Showcase," includes screenings of *Terminal Cold* (1983), dir. Christian Faber; *Tropical Depression*, dir. Michelle Fleming; *P.I.S.T.*, dir. Jeff Berry; and *Oracular Vowels*, dir. Lee Ann Brown. 6/6 at: *Teorema* (1968), dir. Pier Paolo Pasolini, with Silvano Mangano and Terrence Stamp. 6/7 at 8: Screenings of the work of Edgar G. Ulmer: *Ruthless* (1948), with Zachary Scott and Sydney Greenstreet; *Club Havana* (1946).

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 6/7 at 7: *Various Strata*, dir. Jo Goldberg; *Young, Gifted, and Broke*; *Life Imitates Art*, dir. Harold Olejarz.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 6/7 at 8: *Black and Blue* (1987, U.S.A.), dir. Lamar Williams and Hugh King; *Pig Power* (1968), dir. Single Spark, with guest speaker Roger Wareham of the New York Center for Law and Social Justice.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 6/1 at 12:30, 3:15, 6, and 8:45: *Signé Charlotte* (1985), dir. Caroline Huppert, with Isabelle Huppert.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 7/16: "Private Enemy—Public

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JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 6/17: "Kigeki: Japanese Comedy." 6/3 at 6:30 and 8:30: *Elegant Beast* (1962), dir. Yuzo Kawashima, with Ayako Wakao.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). $6, public; $4 students and seniors. In conjunction with "Pillar of Fire," a television history of Israel's rebirth. 6/5 at 1: "Chapter IX: Who's Afraid of a Jewish State?"; "Chapter X: Trapped." In conjuction with "A Century of Ambivalence: The Jews of Russia nad the Soviet Union": 6/5 at 4: *The Fall of the Romanov Dynasty* (1927). 6/7 at 7: *Krasnodar—The Trial of 1943* (1986). Through 6/29: "A Contemporary Lens on Jewish Experience." 6/1 at 7: "The Sephardic Experience: North African Jewry": *Pillar of Salt* (1980); *Moroccan Jewry—1978* (1978), with guest speaker Haim Shiran.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.-Sat. 1–6. 6/7–25: In conjunction with The First New York International Festival of the Arts: "Wild Card Events," includes *Nazareth in August* (1986), dir. Norman Cowie, Ahmed Damian, and Dan Walworth; *Bad Neighbors* (1986), dir. Terry Flaxton and Penny Dedman; *Varela in Xingu* (1984), dir. Marcelo Tas and Fernando Meirelles; *This is a History of New York* (1987), dir. Jem Cohen.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

LA MAMA E.T.C.—74A E. 4th St. (475-7710; Ticketmaster: 307-7171). $12; Fri.–Sat.: $15. Through 6/11 at 10: "An Evening of Performance and Film," conceived and directed by Stuart Sherman, includes performance art, film and viseo, and screenings of *Scotty Snyder (All Around the Table).*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 6/3 at 8: Screening of the work of Keith Sanborn includes *Something is Seen But One Doesn't Know What* (1986) and *A Public Appearance and a Statement* (1987). 6/4 at 8: Screening of the work of Betzy Bromberg inlcudes *Body Politic (God Melts Bad Meat)* (1988) and *Soothing the Bruise* (1980).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 6/10: "People's Choice of Television Commercials," over 250 commercials from 1978–87. "Saturday Screenings for Children," 6/4 at 12 and 1:45: *Once Upon a Mattress* (1972), with Carol Burnett. 5/27–9/15: "The Many Worlds of Carol Burnett," screenings and seminars on the work of Burnett. 6/7–8 at 5:30, "Seminars with Garrison Keillor," who will discuss his work.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 6/12: "Stories from Siberia: The Films of Vasily Shukshin." 6/3 at 3: *There Was a Lad* (1964), with Leonid Kuravlev; at 6:30: *Strange People* (1969), with Sergei Nikonenko. 6/4 at 2:30: *Alyenka* (1962), dir. Boris Barnet, with Shukshin; at 5:30: (See 6/3 at 3). 6/5 at 2:30: (See 6/3 at 6:30); at 5:30: *Happy-Go-Lucky/Stoves and Benches* (1972), with Lydia Fedoseyeva. 6/6 at 6:30: "Cineprobe," an evening with Abigail Child, includes screenings of *Prefaces* (1981); *Mutiny* (1983); and *Mayhem* (1987), Child will be present for the screenings. 6/7 at 3: *The Two Feodors* (1958), with Marlen Khutsiev; at 6:30: *Your Son and Brother* (1966). **Titus Theater 2:** 6/2 at 3 and 6:30: "What's Happening?" *Dear America: Letters From Vietnam* (1987), dir. Bill Couturie.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 6/1 at 8: *Ben-Hur* (1925, U.S.), dir. Fred Niblo, with Ramon Novarro and Francis X. Bushman, piano accompaniment by Harry Weiss. 6/2 at 8: *A Jumpin' Night in the Garden of Eden* (1988, U.S.), dir. Michal Goldman, with guest speakers Klezmer muscians. 6/3–4 at 8 and 10:15, 6/5 at 3, 5, 7, and 9:30, and 6/6–7 at 8: *The Grand Highway* (1987, France), dir. Jean-Loup Hubert.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 6/4 at 1:30: *The Bad News Bears* (1976), dir. Micheal Ritchie, with Walter Matthau and Tatem O'Neal.

NEW YORK PUBLIC LIBRARY— Donnell Library Center, 20 W. 53rd St. (221-7676). 6/2 at noon: "Viewpoint...Break a Leg: Tales of the Theater": *Applause* (1929), dir. Rouben Mamoulian, with Helen Morgan. 6/7 at noon: *The Pirates of Penzance* (1983), dir. Wilford Leach, with Kevin Kline and Angela Lansbury; at 2:30: "Collector's Choice...Theatrical Lives": *Borrowed Faces* (1980), dir. Linda Howe, with the Colorado Shakespeare Festival; *Kiss Me Petruchio* (1983), dir. Christopher Dixon and Wilford Leach, with Meryl Streep and Raul Julia.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516-283-2118). $5. Open to those 55 and older only. 6/7 at 1: "The Making of an Exhibition I": *The Golden Age—Life in the Country House.*

PERFORMANCE SPACE 122—150 First Ave., at 9th St. (477-5288). $6. 6/5 at 9: *The Rocket Movie*, dir. David Leslie and Glass Eye Pix, documents Leslie's outdoor performances.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 6/12, Sats. and Suns. at 2: *As If It Were Yesterday* (1980), dir. Myriam Abramowicz and Esther Hoffenberg. Through 6/9: "The Return of Brazilian Cinema," shown in conjunction with "Brazil Projects." 6/1–2 at 6: *India, Daughter of the Sun*, dir. Fabio Barreto; at 8: *Leila Diniz*, dir. Luiz Carlos Lacerda; at 10: *Macunaima*, dir. Joaquim Pedro de Andrade. 6/3–5 at 6: *I'm Stepping Out*, dir. Lui Farias; at 8:30: *Dream Waltz*, dir. Ana Carolina; at 10:15: *Antonio das Mortes*, dir. Glauber Rocha. 6/4–5 at 4: *The Color of Destiny*, dir. Jorge Duran. 6/7–9 at 6: *Amor Bandido*, dir. Bruno Barreto; at 8: *Night Angles*, dir. Wilson Barros; at 10: *Besame Mucho*, dir. Francisco Ramalho.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 6/11, in conjunction with the exhibit "The Making of the Panorama": "New York, New York Film Series." 6/4 at 2: *Metropolitan Avenue* (1984), dir. Christin Noschese.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," through 6/5: The Films of Andy Warhol." 6/1–4 at 11:30: *Lonesome Cowboys* (1967); at 3: *Flesh* (1968). 6/5 at 12:30: *Lonesome Cowboys* (1967); at 4: *Flesh* (1968).

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). Through 7/7: "The Forbidden Film: A Survey of Controversial Films and TV Programs." 6/2 at 8:15: "Movies, Morality and the Production Code: *She Done Him Wrong* (1933), dir. Lowell Sherman, with Mae West and Cary Grant. Guest speakers Molly Haskell and Andrew Sarris.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Friday the 13th, Part VII.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Beetlejuice.* #3—*"Crocodile" Dundee II.* #4—*Colors.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Milagro Beanfield War.* #2—*"Crocodile" Dundee II.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Rambo III.* #2—*"Crocodile" Dundee II.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Rambo III.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Salsa.* #2—*Rambo III.* #3—Through 6/2: *Blood Kick.* Beg. 6/3: *Funny Farm.* #4—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Big.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Rambo III.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Rambo III.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Friday the 13th, Part VII: The New Blood.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Salsa.* #2—Through 6/2: *Maniac Cop.* Beg. 6/3: *Funny Farm.* #3—Through 6/2: *Blood Kick.* Beg. 6/3: *Big.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—*My Best Friend is a Vampire.* #6—*Willow.* #7—*Salsa.* #8—*Bloodsport.* #9—*Maniac Cop.* #10—*Above the Law.* #11—*Beetlejuice.* #12—*Colors.* #13—*Friday the 13th, Part VII: The New Blood; Shakedown.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Rambo III.* #2—*Rambo III.* #3—*Moonstruck.* #4—*The Last Emperor.* #5—*Salsa.* #6—*Colors.* #7—Through 6/2: *Maniac Cop; Lady in White.* Beg. 6/3: *Big.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Aria.* #2—*Stormy Monday; The Unbearable Lightness of Being.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Beetlejuice.* #3—*Salsa.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Moonstruck.* #2—*The Milagro Beanfield War; Beetlejuice.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Salsa.* #2—*Friday the 13th, Part VII: The New Blood.* #3—*Rambo III.* #4—*"Crocodile" Dundee II.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Friday the 13th, Part VII.* #2—*Salsa.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Funny Farm.* #2—Through 6/2: *Blood Kick.* Beg. 6/3: *The Drifter.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*"Crocodile" Dundee II.* #2—*Willow.* #3—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Funny Farm.* #4—*Beetlejuice. ; Above the Law.* #5—*Friday the 13th, Part VII: The New Blood.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Beetlejuice.* #2—*Shakedown.* #3—*Salsa.* #4—*Willow.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Rambo III.* #2—*Rambo III.* #3—*Lady in White.* #4—*Maniac Cop.* #5—*Colors.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*"Crocodile" Dundee II.* #2—*Rambo III.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—*Rambo III.* #4—*Friday the 13th, Part VII: The New Blood.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Friday the 13th, Part VII.* #2—*Willow.* #3—*"Crocodile" Dundee II.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Rambo III.* #2—*Rambo III.* #3—Through 6/2: *Blood Kick.* Beg. 6/3: *Funny Farm.* #4—Through 6/2: *Salsa.* Beg. 6/3: *Big.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—*Willow.* #6—*Willow.* #7—Through 6/2: *Above the Law.* Beg. 6/3: *Funny Farm.* #8—*Salsa.* #9—Through 6/2: *Moonstruck.* Beg. 6/3: *Big.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*My Best Friend is a Vampire.* #2—*"Crocodile" Dundee II.* #3—*Salsa.* #4—*Rambo III.* #5—*The Milagro Beanfield War.* #6—*kFriday the 13th, Part VII: The New Blood.* Beg. 6/3: *Funny Farm.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*White Mischief; Stormy Monday.* #2—*Jean de Florette; Manon of the Spring.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Rambo III.* #2—*Friday the 13th, Part VII: The New Blood.* #3—*"Crocodile" Dundee II.* #4—*Salsa.* #5—*My Best Friend is a Vampire.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—Through 6/2: *Friday the 13th, Part VII: The New Blood.* Beg. 6/3: *Funny Farm.* #5—*Salsa.* #6—Through 6/2: *Blood Kick.* Beg. 6/3: *Big.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Willow.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*The Milagro Beanfield War.* #4—*Biloxi Blues.*

303. CORONA—PLAZA—(639-7722). *Rambo III.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—Through 6/2: *"Crocodile" Dundee II.* Beg. 6/3: *Big.* #6—*The Last Emperor.* #7—*Salsa.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Friday the 13th, Part VII: The New Blood.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Rambo III.* #2—*Rambo III.* #3—Through 6/2: *Blood Kick.* Beg. 6/3: *Big.* #4—*My Best Friend is a Vampire.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Milagro Beanfield War.* #2—*The Last Emperor.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Moonstruck.* #2—*The Last Emperor.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Funny Farm.* #2—*Above the Law.* #3—*Biloxi Blues.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*The Unbearable Lightness of Being.* #2—Through 6/2: *White Mischief.* Beg. 6/3: *Big.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Willow.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Rambo III.* #2—*Rambo III.* #3—*Salsa.* #4—Through 6/2: *Maniac Cop.* Beg. 6/3: *The Drifter.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*The Unbearable Lightness of Being.* #2—*Colors.* #3—*White Mischief.* #4—*My Best Friend is a Vampire.* #5—*The Milagro Beanfield War; Friday the 13th, Part VII: The New Blood.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Salsa.* #2—*Rambo III.* #3—*Friday the 13th, Part VII: The New Blood.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*"Crocodile" Dundee II.* #2—*Biloxi Blues.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—Through 6/2: *Salsa.* Beg. 6/3: *Funny Farm.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Rambo III.* #2—*Friday the 13th, Part VII: The New Blood.*

320. REGO PARK—DRAKE—(457-4002). Through 6/2: *Colors; The Fox and the Hound.* Beg. 6/3: *Stand and Deliver.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*"Crocodile" Dundee II.* #2—*Rambo III.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Colors; Biloxi Blues.* #2—*Moonstruck.*

401. NEW DORP—HYLAN—(351-6601). #1—*Willow.* #2—*"Crocodile" Dundee II.*

402. NEW DORP—LANE—(351-2110). *Rambo III.*

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404. NEW DORP—FOX PLAZA—(987-6800). #1—*Above the Law.* #2—*Beetlejuice.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—*Willow.* #6—*Willow.* #7—*Above the Law.* #8—*Salsa.* #9—Through 6/2: *Friday the 13th, Part VII: The New Blood.* Beg. 6/3: *Funny Farm.* #10—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Big.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 6/2: *Colors.* Beg. 6/3: *Moonstruck.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Colors.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 6/2: *Salsa.* Beg. 6/3: *Funny Farm.* #2—Through 6/2: *The Milagro Beanfield War.* Beg. 6/3: *Big.* #3—Through 6/2: *Lady in White.* Beg. 6/3: *The Drifter.* #4—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Tennessee Buck.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Rambo III.* #2—*Beetlejuice.* #3—*Good morning, Vietnam.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—*Rambo III.* #4—*"Crocodile" Dundee II.* #5—*Willow.* #6—*Friday the 13th, Part VII: The New Blood.* #7—*Beetlejuice.* #8—*Colors.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Rambo III.* #2—*Rambo III.* #3—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Funny Farm.*

507. HEWLETT—HEWLETT—(791-6768). *Moonstruck.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 6/2: *Blood Kick.* Beg. 6/3: *The Drifter.* #2—*My Best Friend is a Vampire.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Willow.* #4—*Biloxi Blues.* #5—Through 6/2: *Friday the 13th, Part VII.* Beg. 6/3: *Funny Farm.* #6—Colors.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Biloxi Blues.* #2—*Beetlejuice.* #3—*Willow.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Moonstruck.* #2—*Three Men and a Baby.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—*Willow.* #6—*Biloxi Blues.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 6/2: *Colors; Hope and Glory.* Beg. 6/3: *Biloxi Blues.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Rambo III.* #2—*Rambo III.* #3—*White Mischief.* #4—Through 6/2: *Colors.* Beg. 6/3: *Big.*

515. MALVERNE—TWIN—(599-6966). #1—*The Milagro Beanfield War.* #2—*Biloxi Blues.*

516. MANHASSET—MANHASSET—(627-7887). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—Through 6/2: *The Milagro Beanfield War.* Beg. 6/3: *Big.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 6/2: *Blood Kick.* Beg. 6/3: *Funny Farm.* #2—Through 6/2: *Salsa.* Beg. 6/3: *Big.* #3—*"Crocodile" Dundee II.* #4—*Beetlejuice.* #5—Through 6/2: *Friday the 13th, Part VII: The New Blood.* Beg. 6/3: *The Drifter.* #6—*Willow.* #7—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Tennessee Buck.* #8—*"Crocodile" Dundee II.* #9—*"Crocodile" Dundee II.*

518. MASSAPEQUA—PEQUA—(799-6464). *Rambo III.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Stand and Deliver.* #2—*The Milagro Beanfield War.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Moonstruck.* #2—*The Last Emperor.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Good morning, Vietnam.* #2—*My Best Friend is a Vampire.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Unbearable Lightness of Being.* #2—*The Last Emperor.* #3—*Moonstruck.* #4—*Stand and Deliver.* #5—*Wall Street.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.*

526. ROSLYN—ROSLYN—(621-8488). #1—*White Mischief.* #2—*Babette's Feast.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 6/2: *Stormy Monday.* Beg. 6/3: *Big.* #2—Through 6/2: *The Milagro Beanfield War.* Beg. 6/3: *Funny Farm.* #3—*White Mischief.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Rambo III.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—*Moonstruck.* #6—*Beetlejuice.* #7—*Bloodsport.* #8—*Friday the 13th, Part VII: The New Blood.* #9—*Above the Law.* #10—*Maniac Cop.* #11—*Salsa; Colors.* #12—*Willow.* #13—*Shakedown; My Best Friend is a Vampire.*

531. WANTAGH—WANTAGH—(781-6969). *Above the Law; The Fox and the Hound.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Funny Farm.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Babette's Feast.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Willow.* #2—*Willow.* #3—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Big.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Above the Law.*

602. BAY SHORE—CINEMA—(665-1722). *Rambo III.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck.* #2—*The Milagro Beanfield War.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*"Crocodile" Dundee II.* #2—*Blood Kick.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Moonstruck.* #2—*My Best Friend is a Vampire; Salsa.* #3—*Colors.* #4—*Willow.* #5—*Rambo III.* #6—*Rambo III.* #7—*"Crocodile" Dundee II.* #8—*"Crocodile" Dundee II.* #9—*Biloxi Blues.* #10—*Beetlejuice.* #11—*Friday the 13th, Part VII: The New Blood.* #12—*Above the Law.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—*Good morning, Vietnam.* #6—*Moonstruck.* #7—*Willow.* #8—*Biloxi Blues.* #9—*Salsa.* #10—*Above the Law.* #11—*Beetlejuice.* #12—*Colors; Friday the 13th, Part VII: The New Blood.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*The Last Emperor.* #2—*White Mischief.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—*Willow.* #6—*Willow.* #7—*Blood Kick.* #8—*My Best Friend is a Vampire.*

611. CORAM—PINE—(698-6442). #1—*Biloxi Blues.* #2—*The Milagro Beanfield War.* #3—*Salsa.* #4—*Beetlejuice.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—Through 6/2: *Moonstruck.* Beg. 6/3: *Funny Farm.* #4—*White Mischief.* #5—*Stormy Monday.*

613. ELWOOD—ELWOOD—(499-7800). #1—Program Unavailable. #2—Program Unavailable.

615. GREENPORT—GREENPORT—(477-0500). *The Whales of August.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Rambo III.* #2—*Willow.* #3—*Biloxi Blues.* #4—*Aria.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *"Crocodile" Dundee II.*

618. ISLIP—ISLIP—(581-5200). #1—*Friday the 13th, Part VII.* #2—*Beetlejuice.* #3—*"Crocodile" Dundee II.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Rambo III.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 6/2: *Bright Lights, Big City.* Beg. 6/3: *Moonstruck.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Colors.* #2—*The Milagro Beanfield War.* #3—*"Crocodile" Dundee II.* #4—*Rambo III.* #5—*Beetlejuice.* #6—*The Milagro Beanfield War.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 6/2: *Stand and Deliver.* Beg. 6/3: *Moonstruck.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*"Crocodile" Dundee II.* #4—*My Best Friend is a Vampire.* #5—*Willow.* #6—*Willow.* #7—*Rambo III.* #8—*Rambo III.* #9—*Rambo III.* #10—*Friday the 13th, Part VII: The New Blood.* #11—*Beetlejuice.* #12—*Blood Kick.* #13—*Biloxi Blues.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Moonstruck.* #2—*Stormy Monday.* #3—*Salsa.*

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 6/2: *Biloxi Blues.* Beg. 6/3: *Funny Farm.* **WEST**—*Wall Street; Moonstruck.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *My Life as a Dog.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Three Men and a Baby.* #2—*Good morning, Vietnam.* #3—*The Milagro Beanfield War.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *The Milagro Beanfield War.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Willow.* #2—*Willow.* #3—*The Last Emperor.* #4—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Big.* #5—*Moonstruck.*

635. STONY BROOK—LOEWS—(751-2300). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Willow.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Biloxi Blues; Colors.* #2—*Stand and Deliver.*

637. SHIRLEY—DRIVE-IN—(281-5444) *Rambo III.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Willow.* #2—*"Crocodile" Dundee II.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Rambo III.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Unbearable Lightness of Being.* #2—*Wall Street.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Above the Law.* #2—Through 6/2: *Colors.* Beg. 6/3: *The Drifter.* #3—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *The Wrong Guys.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Milagro Beanfield War.* #2—*The Last Emperor.*

705. HARTSDALE—CINEMA—(428-2200). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Friday the 13th, Part VII: The New Blood.* #4—*Rambo III.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—*White Mischief.* #6—*Colors.* #7—*Willow.* #8—*Beetlejuice.* #9—*Moonstruck.* #10—*Above the Law.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Last Emperor.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*"Crocodile" Dundee II.* #2—Through 6/2: *"Crocodile" Dundee II.* Beg. 6/3: *Funny Farm.* #3—*Rambo III.* #4—Through 6/2: *Rambo III.* Beg. 6/3: *Big.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—Through 6/2: *Biloxi Blues.* Beg. 6/3: *Funny Farm.* #4—*The Milagro Beanfield War.* #5—*Stand and Deliver.*

710. MOUNT VERNON—PARKWAY—(664-3311). *White Mischief.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Salsa.* #2—*Beetlejuice.*

713. OSSINING—ARCADIAN—(941-5200). #1—*The Milagro Beanfield War.* #2—*The Unbearable Lightness of Being.* #3—*Beetlejuice.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Rambo III.* #2—*Willow.* #3—*Willow.* #4—*Colors.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Beetlejuice.* #2—*Friday the 13th, Part VII: The New Blood.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Moonstruck.*

718. RYE—RYE RIDGE—(939-8177). #1—*Willow.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

719. SCARSDALE—FINE ARTS—(723-6699). *Au Revoir Les Enfants. (Good-Bye, Children.)*

720. SCARSDALE—PLAZA—(725-0078). Through 6/2: *Biloxi Blues.* Beg. 6/3: *Moonstruck.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Bright Lights, Big City.* #2—*My Best Friend is a Vampire.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Willow.* #2—*Moonstruck.* #3—*Aria.* #4—*Beetlejuice.*

723. YONKERS—MOVIELAND—(793-0002). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—Through 6/2: *Friday the 13th, Part VII: The New Blood.* Beg. 6/3: *Big.* #6—Through 6/2: *Salsa.* Beg. 6/3: *Funny Farm.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Salsa.* #2—*Rambo III.* #3—*Friday the 13th, Part VII.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Willow.* #2—Through 6/2: *Willow.* Beg. 6/3: *Big.* #3—*Rambo III.* #4—*Rambo III.* #5—*Biloxi Blues.* #6—Through 6/2: *Salsa.* Beg. 6/3: *Funny Farm.* #7—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *The Wrong Guys.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Colors.* #2—*Stand and Deliver; Beetlejuice.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*White Mischief.* #2—*Beetlejuice.* #3—*Colors.* #4—*Willow.* #5—*Willow.*

755. NEW CITY—TOWN—(634-5100). #1—*Stand and Deliver.* #2—*"Crocodile" Dundee II.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 6/2: *Blood Kick.* Beg. 6/3: *Big.* #2—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Funny Farm.*

757. NYACK—CINEMA EAST—(358-6631). *Moonstruck.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Rambo III.* #2—*Rambo III.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *"Crocodile" Dundee II.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *The Last Emperor.*

762. SPRING VALLEY—PIX—(425-6902). #1—*"Crocodile" Dundee II.* #2—*The Milagro Beanfield War.*

763. STONY POINT—9 W—(942-0303). *Friday the 13th, Part VII: The New Blood.*

764. SUFFERN—LAFAYETTE—(357-6030). *Willow.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Colors.* #2—*The Milagro Beanfield War.*

801. DANBURY—CINE—(743-2200). #1—*"Crocodile" Dundee II.* #2—*Wall Street.* #3—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Funny Farm.*

802. DANBURY—CINEMA—(748-2923). #1—*Willow.* #2—Through 6/2: *Beetlejuice.* Beg. 6/3: *Big.*

803. DANBURY—PALACE—(748-7496). #1—*Rambo III.* #2—*Moonstruck.* #3—*Friday the 13th, Part VII: The New Blood.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Rambo III.* #2—*Colors.*

806. FAIRFIELD—COUNTY—(334-1411). *Moonstruck.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Milagro Beanfield War.* #2—*Biloxi Blues.*

808. GREENWICH—PLAZA—(869-4030). #1—*Willow.* #2—Through 6/2: *White Mischief.* Beg. 6/3: *Funny Farm.* #3—Through 6/2: *Au Revoir Les Enfants. (Good-Bye, Children.)* Beg. 6/3: *Funny Farm.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.*

810. NORWALK—CINEMA—(838-4504). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Biloxi Blues.*

811. NORWALK—NORWALK—(866-9202). *Rambo III.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Last Emperor.*

813. SOUTH NORWALK—SONO—(866-9202). Through 6/2: *Au Revoir Les Enfants. (Good-Bye, Children.)* 6/3–6: *Hope and Glory.* 6/7–13: *The Family.*

815. STAMFORD—AVON—(324-9205). #1—*Friday the 13th, Part VII.* #2—*Moonstruck.*

816. STAMFORD—CINEMA—(324-3100). #1—*Rambo III.* #2—*Rambo III.* #3—*Wall Street.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*"Crocodile" Dundee II.* #2—Through 6/2: *Moonstruck.* Beg. 6/3: *Big.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Rambo III.* #2—*Rambo III.* #3—*Rambo III.* #4—*Slaughterhouse Rock.* #5—*Biloxi Blues.* #6—*Salsa.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*"Crocodile" Dundee II.* #2—*Rambo III.* #3—Through 6/2: *Friday the 13th, Part VII: The New Blood.* Beg. 6/3: *Funny Farm.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Moonstruck.* #2—*Lady in White.* #3—(227-9619). *Willow.* #4—(226-6666). *The Milagro Beanfield War.*

821. WESTPORT—POST—(227-0500). *"Crocodile" Dundee II.*

822. WILTON—CINEMA—(762-5678). *The Last Emperor.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Rambo III.* #2—*"Crocodile" Dundee II.* #3—*Salsa; Beetlejuice.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Friday the 13th, Part VII.* #2—*"Crocodile" Dundee II.*

902. JERSEY CITY—NEWPORT—(626-3200). #1—*Willow.* #2—*Willow.* #3—*Rambo III.* #4—*Rambo III.* #5—*"Crocodile" Dundee II.* #6—*"Crocodile" Dundee II.* #7—*Friday the 13th, Part VII: The New Blood.* #8—*Colors.* #9—*Salsa.*

903. JERSEY CITY—STATE—(653-5200). #1—*Rambo III.* #2—Through 6/2: *Salsa.* Beg. 6/3: *The Drifter.* #3—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *The Wrong Guys.* #4—Through 6/2: *Blood Kick.* Beg. 6/3: *Big.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Willow.* #2—*Colors.* #3—*Shakedown.* #4—*Moonstruck.* #5—*My Best Friend is a Vampire.* #6—*Maniac Cop.* #7—*Friday the 13th, Part VII: The New Blood.* #8—*Above the Law.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Rambo III.* #2—*Rambo III.* #3—*"Crocodile" Dundee II.* #4—*"Crocodile" Dundee II.* #5—*Salsa.* #6—*Beetlejuice.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Rambo III.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Shakedown.* #2—*Friday the 13th, Part VII: The New Blood.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *The Drifter.*

914. LIVINGSTON—COLONY—(992-0800). *The Last Emperor.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Stormy Monday.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Willow.* #2—*Babette's Feast.* #3—*Moonstruck.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Salsa.* #2—*Beetlejuice.* #3—*Colors.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*"Crocodile" Dundee II.* #2—*Willow.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Rambo III.* #2—*"Crocodile" Dundee II.* #3—*"Crocodile" Dundee II.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Friday the 13th, Part VII: The New Blood.* #2—*Above the Law.* #3—*Rambo III.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Moonstruck.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Moonstruck.* #2—*Willow.*

932. ELIZABETH—ELMORA—(352-3483). *Three Men and a Baby .*

933. LINDEN—QUAD—(925-9787). #1—*Rambo III.* #2—*Rambo III.* #3—*Stand and Deliver.* #4—*Beetlejuice.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Babette's Feast.*

936. UNION—UNION—(686-4373). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Rambo III.* #2—*Rambo III.* #3—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Big.*

938. WESTFIELD—TWIN—(654-4720). #1—*Beetlejuice.* #2—*The Unbearable Lightness of Being. .*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Above the Law.* #2—*My Best Friend is a Vampire.*

951. CLOSTER—CLOSTER—(768-8800). *"Crocodile" Dundee II.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Friday the 13th, Part VII.* #4—*Beetlejuice.*

953. EMERSON—TOWN—(261-1000). #1—*Rambo III.* #2—*The Last Emperor.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Rambo III.* #2—*"Crocodile" Dundee II.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Willow.* #2—*Rambo III.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 6/2: *Moonstruck.* Beg. 6/3: *Funny Farm.* #2—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Big.*

958. OAKLAND—TWIN—(337-4478). #1—*Colors.* #2—*Beetlejuice.*

959. PARAMUS—CINEMA 35—(845-5070). Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *The Drifter.*

961. PARAMUS—BERGEN MALL—(845-4449). *Stormy Monday.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*Rambo III.* #4—*Rambo III.* #5—*White Mischief.* #6—*Willow.* #7—*Willow.* #8—*Salsa.* #9—*Above the Law.* #10—*Friday the 13th, Part VII: The New Blood.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Salsa.* #2—*Beetlejuice.* #3—*Moonstruck.*

964. RAMSEY—CINEMA—(825-2090). *Willow.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Moonstruck.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*"Crocodile" Dundee II.* #2—*"Crocodile" Dundee II.* #3—*The Last Emperor.* #4—*Wall Street.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Above the Law.* #2—*Beetlejuice.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Last Emperor.* #2—*Colors; I Don't Give a Damn.* #3—*The Milagro Beanfield War; Biloxi Blues.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Hope and Glory.* #2—*Willow.* #3—*The Unbearable Lightness of Being.* #4—*Au Revoir Les Enfants. (Good-Bye, Children.)*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Willow.* #2—*Moonstruck.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)*

972. WESTWOOD—PASCACK—(664-3200). #1—Through 6/2: *Beetlejuice.* Beg. 6/3: *Big.* #2—Through 6/2: *My Best Friend is a Vampire.* Beg. 6/3: *Funny Farm.* #3—Through 6/2: *Stand and Deliver.* Beg. 6/3: *The Drifter.* #4—Through 6/2: *Biloxi Blues.* Beg. 6/3: *The Wrong Guys.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

ABOVE THE LAW—(1 hr. 44 min.; 1988) A Chicago police detective finds himself swept up into an international covert operation involving his former CIA associates. With Steven Seagal and Pam Grier. Screenplay by Seagal and Andrew Davis. Dir. Davis. R. **31, 53, 112, 210, 219, 309, 404, 406, 530, 531, 601, 606, 608, 702, 706, 904, 921, 950, 962, 968**

ARIA—(1 hr. 30 min.; 1988) Aria segments from famous operas have been translated to the video screen by several renowned directors. With Theresa Russell, Bridget Fonda, and Beverly D'Angelo. Written and directed by Nicolas Roeg, Bruce Beresford, Ken Russell, Jean-Luc Godard, Julien Temple, Derek Jarman, and Robert Altman. R. **11, 83, 203, 616, 722**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö), enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **11, 45, 308, 533, 718, 719, 808, 813, 970, 971**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82, 526, 533, 917, 935**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81**

THE BEAT—(1 hr. 38 min.; 1988) An enthusiastic, young teacher tries to wake his class up from their drug-induced haze and is helped in his efforts by a new, mysterious student. With David Jacobson, William McNamara, and John Savage. Written and directed by Paul Mones. R. **5**

★ **BEETLEJUICE**—(1 hr. 40 min.; 1988) Nothing in this ghoulish pop-up book of a movie is scary, but the picture gives us one jolt after another—startling explosions of energy. Director Tim Burton consistently stays ahead of the audience—almost too far ahead. He creates toy worlds that intersect with real ones, and sometimes we're not sure which one we're in. He goes very far into the wonder of logic and fantasy, and then throws in something from left field—no, from the bleachers. He's rabid, undomesticated—probably a comic genius of some sort but at this point too impatient to bring order to the brilliant profusion of his ideas. Micheal Keaton, whose face is the color of Kaopectate, and who wears voluminous coats, like Ed Wynn, is the professional poltergeist who helps a lovely young dead couple haunt their own house. Catherine O'Hara, as the pretentious sculptor, and Jeffrey Jones, a neurotic, are the awful couple who take over the house. Get yourself ready for some very odd events inspired by the music of Harry Belafonte. Cameos by Sylvia Sidney and Dick Cavett. (5/2/88) PG-13. **7, 30, 53, 89, 101, 112, 204, 206, 210, 213, 404, 504, 505, 510, 517, 530, 606, 608, 611, 618, 621, 625, 706, 711, 713, 715, 722, 725, 753, 802, 900, 905, 918, 933, 938, 952, 958, 963, 968, 972**

BIG—(1 hr. 44 min.; 1988) A 12-year-old-boy who has been transformed by a carnival wishing machine into a grown man becomes the president of a large New York toy company. With Tom Hanks and Elizabeth Perkins. Screenplay by Anne Spielberg and Gary Ross. Dir. Penny Marshall. PG. **31, 48, 66, 84, 106, 111, 200, 218, 219, 300, 304, 306, 310, 406, 503, 514, 516, 517, 527, 600, 634, 708, 723, 724, 756, 802, 817, 903, 937, 956, 972**

BLOODSPORT—(1 hr. 32 min.; 1988) A young American's determination to pay tribute to his martial arts teacher leads him to the prestigious international contest. With Donald Gibb and Jean Claude Van Damme. Screenplay by Sheldon Lettich, Christopher Cosby, and Mel Friedman. Dir. Newt Arnold. R. **33, 90, 112, 530**

CALL ME—(1 hr. 37 min.; 1988) An erotic thriller about a woman who receives obscene phone calls. With Patricia Charbonneau and Patti D'Arbanville. Screenplay by Karyn Kay and Sollace Mitchell. Dir. Mitchell. R. **44**

★ **COLORS**—(2 hr.; 1988) Dennis Hopper's fourth film as director is a formula cop movie with some special qualities. Robert Duvall is Hodges, a shrewd veteran cop in Los Angeles, and Sean Penn is the tiny young dynamo "Pacman," the kind of policeman who kayos a hood just for looking him in the eye. Together they are trying and failing to contain the tide of crack-war violence engulfing Los Angeles. After fighting a lot, they will, in time, learn to love each other. A formula, to be sure. But Hopper gives the movie his own intensity and recklessness, and his despair. In the scenes of the two cops patrolling the neighborhood streets, the movie slows down. The car pulls up and everyone raps. The young hoods, it turns out, are doomed by their best qualities of courage and loyalty. Since their feeling for the gang is the only thing holding them to life, they *must* retaliate when the gang is attacked. From their own point of view, they are violent on principle. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. Written by Michael Schiffer. (4/18/88) R. **21, 34, 48, 66, 89, 101, 112, 200, 214, 313, 320, 400, 501, 502, 505, 509, 513, 514, 530, 606, 608, 621, 636, 702, 706, 714, 725, 753, 800, 805, 902, 904, 918, 958, 969**

"CROCODILE" DUNDEE II—(1 hr. 30 min.; 1988) Reviewed in this issue. PG. **24, 32, 52, 67, 85, 100, 101, 102, 103, 108, 112, 112, 207, 210, 211. 211, 215, 216, 217, 219, 219, 220, 222, 300, 302, 302, 304, 304, 304, 305, 305, 314, 314, 315, 315, 317, 318, 322, 401, 406, 406, 505, 505, 509, 509, 512, 512, 516, 516, 517, 517, 517, 525, 525, 530, 530, 532, 601, 601, 604, 606, 606, 608, 608, 610, 610, 612, 617, 618, 621, 625, 625, 625, 635, 635, 638, 705, 705, 706, 706, 708, 708, 709, 709, 715, 715, 723, 723, 755, 760, 762, 801, 809, 809, 817, 819, 821, 900, 901, 902, 902, 905, 905, 919, 920, 920, 936, 936, 951, 952, 952, 954, 962, 962, 967, 967**

DA—(1 hr. 42 min.; 1988) A look at the joy and pain involved in resolving familial relationships. With Martin Sheen, William Hickey, and Barnard Hughes. Screenplay by Hugh Leonard. Dir. Matt Clark. PG. **50**

DEAD HEAT—(1 hr. 26 min.; 1988) When a L.A.P.D. detective is killed in the line of duty, he returns from the dead so he and his partner can avenge his death. With Treat Williams and Joe Piscopo. Written by Terry Black. Dir. Mark Goldblatt. R. **31, 752**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally-handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **36, 54**

DRAGON CHOW—(1 hr. 15 min.; 1988) In German, Eng. subtitles. An enterprising Chinese waiter in Germany joins forces with a down-on-his-luck Pakistani immigrant to open a restaurant, fulfilling both of their dreams of assimilation. With Bhasker and Ric Young. Written and directed by Jan Schutte. **81**

FRIDAY THE 13th, PART VII: THE NEW BLOOD—(1 hr. 30 min.; 1988) The horror continues. With Lar Park Lincoln. Screenplay by Daryl Haney and Manuel Fidello. Dir. John Carl Buechler. R. **36, 90, 100, 101, 108, 112, 204, 207, 208, 210, 216, 217, 220, 222, 300, 305, 313, 316, 319, 406, 505, 509, 517, 530, 606, 608, 618, 625, 705, 715, 723, 724, 763, 803, 810, 815, 819, 901, 902, 904, 911, 921, 952, 962**

FUNNY FARM—(1988) A city man finds that life in the country isn't all it's cracked up to be. With Chevy Chase and Jack Gilpin. Screenplay by Jeffrey Boam.

Dir. George Roy Hill. PG. **31, 106, 111, 209, 210, 218, 219, 300, 309, 318, 406, 503, 506, 509, 517, 527, 532, 612, 627, 708, 709, 723, 724, 756, 801, 808, 808, 819, 956, 972**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5, 813**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In recreating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? (11/30/87) PG-13. **6, 42, 46, 200, 304, 307, 308, 520, 523, 609, 634, 703, 707, 761, 812, 822, 914, 953, 967, 969**

THE MANCHURIAN CANDIDATE—(2 hr. 6 min.; 1962) An extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. Written by George Axelrod, from Richard Condon's novel. Dir. John Frankenheimer. **20, 62, 85**

THE MASS IS ENDED—(1 hr. 44 min.; 1988) In Italian, Eng. subtitles. After several years in Rome, a young priest returns to his home parish to find that the lives of his friends and family have changed dramatically. With Nanni Moretti. Screenplay by Nanni Moretti and Sandro Petraglia. Dir. Moretti. **43**

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) It's not sufficient to say that this Robert Redford picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors, On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Starring Chick Vennera, Ruben Blades, Sonia Braga, John Heard, and Richard Bradford. Based on a novel by John Nichols. (4/11/88) R. **10, 35, 61, 87, 102, 206, 220, 302, 307, 313, 503, 515, 516, 519, 527, 603, 611, 621, 621, 631, 633, 703, 709, 713, 762, 800, 807, 820, 969**

THE MODERNS—(2 hr. 6 min.; 1988) This painfully sarcastic movie, written by Jon Bradshaw and Alan Rudolph, and directed by Rudolph, would appear to be the work of someone who had read Gertrude Stein's *Autobiography of Alice B. Toklas*, Hemingway's *A Moveable Feast*, and perhaps a biography of the American art dealer John Quinn, and had then spent many years brooding over the problem of how to turn a glittering period in the arts—Paris during the twenties—into trash. Piety may not be required, but one can't see much point in making the young Hemingway a sophomoric drunk or in suggesting that art and forgery are the same (the most tired of "scandalous" ideas). Keith Carradine, however, gives a sturdy performance as a second-rate painter who finally leaves for Hollywood. With Linda Fiorentino as a siren, John Lone as a corrupt collector, Wallace Shawn as a newspaper columnist, Geraldine Chaplin as another collector, and Genevieve Bujold as a tough-minded dealer. Shot in Canada. (5/16/88) PG-13. **49**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème*. (1/4/88) PG. **25, 62, 85, 200, 206, 219, 301, 308, 400, 501, 507, 511, 520, 523, 530, 603, 606, 608, 612, 620, 623, 626, 627, 634, 706, 716, 720, 722, 757, 803, 806, 815, 817, 820, 904, 916, 917, 930, 931, 956, 963, 966, 971**

MONDO NEW YORK—(1 hr. 22 min.; 1988) A tour through the hedonistic underworld of New York City. With Shannah Laumeister, Karen Finley, and John Sex. Written by David Silver and Harvey Keith. Dir. Keith. **11**

THE PENITENT—(1 hr. 34 min.; 1988) The simple life of a Mexican farmer becomes complicated by the arrival of his old friend, a drifter and ex-convict. With Raul Julia and Armand Assante. Written and directed by Cliff Osmond. PG-13. **37**

POWAQQATSI—(1 hr. 37 min.; 1988) Godfrey Reggio's new wordless spectacle film (he is the director of the cult hit *Koyaanisqatsi*) would appear to be a rock concert for UN delegates. As the Philip Glass music, frenzied yet motionless, pounds away on the soundtrack, Reggio gives us slow-motion shots of laborers in Third World countries lifting, hauling, threshing, chopping, cutting, running. The movie's humanistic message: Impoverished Third World workers in their naked wretchedness are superior to the mightiest city dweller. In brief, Reggio has transformed hopeless physical labor into a lyrical tribute to the dignity of man. Which has to be something of a sick joke (King Cheops himself, constructing the pyramids at Giza, couldn't have devised a slicker rationale for slave labor.) The director has some skill, but the movie is all shots—nothing builds. Avoid when sober. (5/16/88) G. **5, 41**

RAMBO III—(1 hr. 41 min.; 1988) Reviewed in this issue. R. **3, 7, 22, 33, 60, 67, 85, 90, 91, 92, 100, 103, 104, 106, 107, 108, 112, 200, 207, 211, 211, 214, 214, 215, 216, 216, 218, 218, 219, 219, 220, 222, 300, 300, 303, 304, 304, 306, 306, 312, 312, 314, 314, 316, 318, 319, 322, 402, 406, 406, 504, 505, 505, 506, 506, 512, 512, 514, 514, 518, 528, 530, 530, 532, 602, 606, 606, 608, 608, 610, 610, 612, 616, 619, 621, 625, 625, 625, 637, 639, 705, 706, 706, 708, 708, 714, 723, 723, 724, 724, 724, 759, 759, 803, 805, 811, 816, 816, 818, 818, 818, 819, 900, 902, 902, 903, 905, 905, 910, 920, 921, 933, 933, 937, 937, 953, 954, 955, 962, 962**

RIKKY AND PETE—(1 hr. 47 min.; 1988) An Australian brother and sister leave home and head for the outback when the brother's bizarre inventions rile both their parents and the local police. With Stephen Kearney and Nina Landis. Written by David Parker. Dir. Nadia Tass. R. **55**

SALOME'S LAST DANCE—(1 hr. 27 min.; 1988) In 1892, an unauthorized version of Oscar Wilde's banned play *Salome* is premiered in a London brothel. With Glenda Jackson, Nicholas Grace, and Stratford Johns. Written and directed by Ken Russell. R. **55**

SALSA—(1 hr. 30 min.; 1988) A young man works to support his family by day but lives for his nights in the salsa clubs. With Robby Rosa and Angela Alvarado. Screenplay by Boaz Davidson, Tomás Benitez, and Shephard Goldman. Dir. Davidson. PG. **7, 33, 65, 88, 92, 106, 111, 112, 200, 204, 207, 208, 213, 218, 219, 220, 222, 300, 304, 316, 318, 406, 503, 517, 530, 606, 608, 611, 626, 711, 723, 724, 818, 900, 902, 903, 905, 918, 962**

SATURDAY NIGHT AT THE PALACE—(1 hr. 27 min.; 1988) A black restaurant owner in South Africa must deal with the animosity of his white clients. With John Kani and Bill Flynn. Screenplay by Paul Slabolepszy and Bill Flynn. Dir. Robert Davies. **63**

SHAKEDOWN—(1 hr. 45 min.; 1988) A police action-drama about a legal aide attorney and a renegade New York cop who team up to solve a Central Park shootout. With Peter Weller and Sam Elliott. Written and directed by James Glickenhaus. R. **90, 112, 213, 530, 904, 911**

SOMEONE TO LOVE—(1 hr. 50 min.; 1988) An exploration of the private dramas of singles as they search for meaningful relationships. With Andrea Marcovicci, Sally Kellerman, and Orson Welles. Written and directed by Henry Jaglom. **84**

STAND AND DELIVER—(1 hr. 43 min.; 1988) This inspirational tale of ghetto youth saved by a great teacher is sparked by Edward James Olmos, who gives an immensely entertaining star performance. Olmos, a growling, morose Lieutenant Castillo on *Miami Vice*, changes his appearance, weight, and manner to play the real-life teacher, Jaime Escalante, a computer technician who decided to work with East Los Angeles kids (mostly Hispanic) at the James A. Garfield High School. At first, Escalante seems a weak, burdened man—a middle-class householder, a *teacher*—overmatched by insolent youths. But his impotence is a put-on and a lure. When his students challenge him, he turns a mocking hipster's wit on them, conquering with scorn and irony and, finally, encouragement and affection. Escalante prepared his students for the advanced-placement test in calculus, and, in 1982, eighteen of them passed—at that time an unheard of feat. Since then, many more have passed. The movie is stirring but not always convincing—the actors playing the students are much too soft. With Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. (4/18/88) PG. **20, 66, 87, 320, 519, 523, 623, 636, 709, 725, 755, 933, 972**

STORMY MONDAY—(1 hr. 33 min.; 1988) Directed by Mike Figgis and photographed by Roger Deakins, this modest English thriller is no more than an imitation forties Hollywood *film noir* about young lovers caught (as they used to say) in a web of violence and deceit, but the movie has an engagingly "dark" moody fatalism that is very pleasing. Tommy Lee Jones is amusing as a vicious Mr. Big—an American financier trying to take over an English provincial city—and Melanie Griffith, playing that archetypal forties figure, a good-bad girl, is sweet and sexy. With Sean Bean, and, as a mysterious club owner, Sting. (5/16/88) R. **11, 60, 84, 203, 221, 527, 612, 626, 916, 961**

★ **A TAXING WOMAN**—(2 hr. 7 min.; 1988) In Japanese, Eng. subtitles. Juzo Itami's new comedy is an ambiguous celebration of Japan's dauntless tax auditors and inspectors, who ferret out hidden riches from the country's innumerable cheats. (Tax rates in Japan are extremely high.) His heroine, Ryoko (Nobuko Miyamoto), has freckles and short hair in a modified Clara Bow cut, and she's a brilliant hound, terrorizing mom-and-pop grocers, casino operators, and finally a true crook, Mr. Gondo (Tsutomu Yamazaki). We root for her to trap victims, but we also root for them to get away with at least some of the stash. Gondo, for instance, is a brute, but he's also a charming and resourceful man who breaks into a wild dance of glee after making a killing. Earning money makes him horny, and sleeping with women makes him eager to earn more. He's probably the happiest man in Tokyo and pretty nearly irresistible. When the tax service, including Ryoko, come down on him with a force of one hundred agents and much electronic equipment, we may not be on their side. The movie has a cops-and-robbers structure that really isn't supported by its underlying attitudes. But it's good fun. Itami has a feeling for the pressured vitality of the modern big city. (5/23/88) **81**

38: VIENNA BEFORE THE FALL—(1 hr. 36 min.; 1988) In German, Eng. subtitles. An Austrian-made exercise in bittersweet nostalgia about a young, successful Jewish playwright (Tobias Engel) and his Christian girlfriend (Sunnyi Melles), who, in the months before the Anschluss, disregard the signs of impending disaster all around them and try to continue their happy lives. The movie, directed and written by Wolfgang Glück, has a veneer of despair, but its unconscious message is rather strange. The young playwright is *so* feckless and dumb that the movie appears to be blaming the Jews for failing to foresee what was going to happen to them. This tinge of criticism is especially odd coming from the Austrians (even liberal, anti-Nazi Austrians), many of whom, after all, welcomed Hitler and helped murder the Jews. With the same logic, a southern plantation owner after the Civil War might have blamed an African tribesman for allowing himself to be sold into slavery. (5/23/88) **81**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **20, 36, 51, 203, 310, 313, 523, 700, 713, 938, 970**

WELCOME IN VIENNA—(2 hr. 1 min.; 1986) In German and English, Eng. subtitles. Part three of the "Where To and Back" Trilogy, an examination of social attitudes in Austria today. With Gabriel Barylli. Written by Georg Stefan Troller and Axel Corti. Dir. Corti. **1**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940–41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a collection of wicked little beasties. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence became blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been acting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book (same title) about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation and dwindling-Empire nostalgia. The movie is lazy and pompous, a smug example of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. Exteriors shot in Kenya. (5/2/88) R. **10, 43, 221, 310, 313, 514, 526, 527, 609, 612, 706, 710, 753, 808, 962**

WILLOW—(1 hr. 49 min.; 1988) The new fantasy-spectacle produced by George Lucas (Ron Howard directed) coarsely synthesizes elements from *The Wizard of Oz, Snow White and the Seven Dwarfs, Conan the Barbarian, Star Wars, Dragonslayer*, and the Old Testament. Nothing in this exhausting, clangorous picture (whose story Lucas devised) makes much sense, but there's lots *of* it, including good and bad sorceresses, love dust, much hacking and hewing, and a whole village of Nelwyns (three-foot creatures). Set in a made-up world (i.e., the Middle Ages plus special effects), *Willow* is about a wicked queen, a baby, a Nelwyn who protects the baby, and a swashbuckler (Val Kilmer). It's the kind of meaningless plot held together by lines like "Oh, if only we could get to Tir Asleen Castle!" Extremely violent, *Willow*, despite its PG rating, is inappropriate for small children. A spectacular but jangled and unsatisfying experience. With Jean Marsh and Joanne Whalley. (5/30/88) PG. **24, 40, 64, 80, 112, 210, 213, 217, 219, 219, 301, 311, 401, 406, 406, 505, 509, 510, 512, 517, 530, 600, 600, 606, 608, 610, 610, 625, 625, 634, 634, 635, 638, 706, 714, 718, 722, 724, 724, 753, 753, 764, 802, 808, 902, 902, 904, 917, 919, 931, 955, 962, 962, 964, 970, 971**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulnes), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) **82**

THE WRONG GUYS—(1 hr. 26 min.; 1988) A comedy that chronicles the 25th reunion of a small-town Cub Scout den. With Louie Anderson, Richard Lewis, and Richard Belzer. Screenplay by Paul De Meo and Danny Bilson. Dir. Bilson. PG. **36, 702, 724, 903, 972**

REVIVALS

ALIEN—(1 hr. 57 min.; 1979) The original—a trumped-up monster movie set in outer space, with an abundance of "shocking" special effects and gore and a deafening soundtrack. Sigourney Weaver is beautiful and takes all the movie's clichés *very* seriously. Dir. Ridley Scott. **9**

ALIENS—(2 hr. 17 min.; 1986) Not as scary as the original 1979 *Alien*, a horror film posing as science fiction, this one's a World War II platoon movie that, again, poses as science fiction, but it's a lot of fun. The Space Marines have landed, and, led by Sigourney Weaver, they blow away hundreds of monstrous fiends. Ace action director James Cameron (*The Terminator*) gives the movie an explosive force. With Michael Biehn. **9**

THE CABINET OF DR. CALIGARI—(1 hr. 9 min.; 1919) The famous German Expressionist nightmare film in which the distorted perspectives and tilted sets reflect the worldview of a homicidal madman. It can be great fun if seen in the right mood of tolerance. Starring Werner Krauss and the young Conrad Veidt. Dir. Robert Wiene. **1**

DIABOLIQUE—(1 hr. 47 min.; 1955) In French, Eng. subtitles. The creepy Henri-Georges Clouzot classic about a man, his wife, his mistress, and a corpse that won't lie still. A good, claustrophobic horror film, almost too sadistic to be enjoyable. With Vera Clouzot and Simone Signoret. **1**

LA DOLCE VITA—(2 hr. 55 min.; 1961) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference lead him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. **9**

EAST OF EDEN—(1 hr. 57 min.; 1955) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront*, this was probably the most influential melodrama of the fifties. **47**

GRAND ILLUSION—(1 hr. 52 min.; 1937) In French, Eng. subtitles. Probably the best treatment ever of the dying of chivalry in warfare and the passing of aristocracy from the modern world. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **2**

THE LAST TYCOON—(2 hr. 4 min.; 1976) The novel that F. Scott Fitzgerald left unfinished when he died, in 1940, is here adapted by Harold Pinter into a mood piece about Hollywood and the people who inhabit it. Robert De Niro, in a brilliant performance, stars as the Irving Thalberg–like hero. With Robert Mitchum and newcomer Ingrid Boulting, who is worth forgetting. Dir. Elia Kazan. **47**

LAURA—(1 hr. 28 min.; 1944) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. **2**

METROPOLIS—(2 hr.; 1926) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder was introduced in 1984—check with the theater to find out which version is playing. **1**

ORPHEUS—(1 hr. 26 min.; 1949) In French, Eng. subtitles. Jean Cocteau's absorbing, cinematically fascinating retelling of the Orpheus myth in modern Paris. With Jean Marais and Maria Casarès. **8**

A PRIVATE FUNCTION—(1 hr. 33 min.; 1984) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar years. The film tries very hard to be in dreadful taste. Michael Palin, for example, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. **9**

THE RULES OF THE GAME—(1 hr. 50 min.; 1939) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of prewar France. **2**

SMILE—(1 hr. 53 min.; 1975) A quasi-journalistic retelling of what happens behind the scenes at the finals of a young women's beauty contest. This pleasant American comedy plays fair with people who beg to be ridiculed, and is funny, sobering, and strong. With Bruce Dern and Barbara Feldon. Dir. Michael Ritchie. **9**

THE TESTAMENT OF ORPHEUS—(1 hr. 23 min.; 1960) In French, Eng. subtitles. An imaginative but haphazard poetic film fantasy by Jean Cocteau (who also starred), composed of a series of disconnected surrealistic anecdotes. **8**

ULYSSES (1967)—(2 hr. 12 min.) Director Joseph Strick, filming in Dublin, has surmounted many of the obstacles of James Joyce's stream-of-consciousness novel and created a beautiful adult film. The screen sings with the joys and longings of life as the thoughts of Leopold Bloom (Milo O'Shea) and his wife, Molly (Barbara Jefford), take wing. **1**

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BROADWAY

Previews and Openings

Thursday, June 9

AH, WILDERNESS—A revival of Eugene O'Neill's classic drama, opening 6/9, directed by Arvin Brown, stars Jason Robards, Colleen Dewhurst, George Hearn, and Elizabeth Wilson, as part of the First New York International Festival of the Arts. Mon.–Fri. at 8, & Sat. at 2, $15–$37.50; Sat. at 8, Wed. at 2, $15–$35. In rotating repertory with *Long Day's Journey Into Night,* starring Jason Robards and Colleen Dewhurst, and directed by Jose Quintero; opens 6/11. Phone for specific dates. **Neil Simon,** 250 W. 52nd St. (757-8646).

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the proficient stars in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, Anne Francine. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $40–$45; through Labor Day, and perhaps later. **Vivian Beaumont Theater** , Sixty-fifth Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and David Nackman. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon.–Sat. at 8 (dark on Thursdays), $27.50–$40; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Eric Roberts and Lisa Emery co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon.–Sat. at 8, $27.50–$37.50, Sat. at 2, $25–$35, Wed. at 2, $22.50–$32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Emcee in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Mary Munger plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $30 –$45; Fri. & Sat. at 8, $40–$50; Wed. at 2, $28.50–$40; through 6/4. **Minskoff Theater**, 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may well last forever. Mon.–Fri. at 8, Sat. at 2 & 8, $30–$47.50; Wed. at 2, $25–$42.50. **Winter Garden,** Bdway & 50th (239-6200). 2 hrs. 45 mins. Major credit cards. ● ● **IRLS**

CHESS—Judy Kuhn, David Carroll, and Phillip Casnoff star in a musical with book by Richard Nelson, and music by Benny Andersson and Bjorn Ulvaeus; directed by Trevor Nunn. The plot focuses on a fierce battle between an American and a Soviet citizen for a world-class title as well as for the love of the woman they both want, using the game of chess as a metaphor for politics. Featured in the cast are Paul Harman, Harry Goz, Dennis Parlato, and Marcia Mitzman. Mon.–Sat. at 8, Sat. at 2, $35–$50; Wed. at 2, $27.50–$42.50. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon.–Thurs. at 8, Wed. & Sat. at 2; $30–$45; Fri. & Sat.at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, well-nigh flawless. Tue.–Thur. at 8, $10–$35; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $15–$37.50; Wed. at 2, $8–$30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, & Bobo Lewis in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production & cast pure gold & the crowning achievement of the late Gower Champion; book by Michael Stewart & Mark Bramble; music & lyrics by Harry Warren & Al Dubin; opened 8/25/80. Tues.–Sat. at 8:15, Sat. & Wed. at 2:15, Sun. at 3, $27.50–$45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Phylicia Rashad is the Witch, Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers & other classic scary fairy tales; dance movement by Lar Lubovitch; opened 11/5/87. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$50; Wed. at 2, $32.50–$42.50. **Martin Beck,** 302 W. 45th St. (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—The great man has returned (in a limited run) with new insights in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film), *The World According to Me.* Tues.–Thur. at 8, Sun. at 3, $15–$32.50; Fri. & Sat. at 8, $17.50–$35. **Brooks Atkinson,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play (in an unimpeachable production) takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. Tues.–Thur. at 8, $20–$35; Fri. & Sat. at 8, $20–$37.50; Wed. and Sun. at 3, Sat. at 2, $15–$32.50. **Ethel Barrymore,** 243 W. 47th St. (239-6200). 2 hrs. 30 mins. All major credit cards.

MACBETH—Christopher Plummer and Glenda Jackson co-star in William Shakespeare's tragedy; directed by Zoe Caldwell. With Paul Shenar, Randle Mell, Alan Scarfe, Philip Kerr, Cherry Jones, Jack Gwillim, Thomas Hill. Tues.–Sat. at 8, $30–$40; Sat. at 2 & Sun. at 3, $25–$37.50; Wed. at 2, $25–$35; through 7/3. **Mark Hellinger**, 237 West Fifty-first Street (246-0102). All major credit cards. 2 hrs. 30 min.

M. BUTTERFLY—John Lithgow and B. D. Wong are the stars of a play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. With John Gets, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, Lori Tan Chinn. Mon.–Thur. at 8, $29.50–$37.50, Fri. & Sat. at 8, Sat. at 2, $30.50–$40, Wed. at 2, $29.50 to $37.50. **Eugene O'Neill,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue.–Sat. at 8, Sat. at 2, Sun. at 3, $$37.50-$50; Wed. at 2, $30–$42.50. **Marquis,** 46th St. & Bdway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

MICHAEL FEINSTEIN IN CONCERT—An expert interpreter of the melodies and lyrics of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Richard Rodgers, Lorenz Hart, and other masters of the American popular song. Tue.–Fri. at 8, Sun. at 3 & 8, $35; Sat. at 7 & 9:30, $40; through 6/12. **Lyceum,** 149 West 45th Street (239-6200). 2 hrs. All major crdit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Tim Shew as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, and Michael Maire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon.–Sat. at 8, Sat. at

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2;$25–$50. 200 tickets at $16 available Mon. through Thur. with valid student I.D.'s at box office. **Broadway,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, & Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Mon.–Fri. at 8, Wed. at 2, Sat. at 2, 7, & 9:30, Sun. at 3 & 7; $35–$45. **Edison,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Michael Crawford, Sarah Brightman, & Steve Barton (who had the leading roles in London), Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, & Cris Groenendaal; opened 1/26/88. Mon.–Sat. at 8, Sat. at 2, $37.50–$50; Wed. at 2, $30–$42.50. **Majestic,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Scott Bakula, Alison Fraser, Deborah Graham, and Robert Hoshour. The first act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. The second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $40; Wed. at 2, $47.50. **Helen Hayes Theater,** 240 West 44th Street (246-0102). All major credit cards. 2 hrs.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30–$37.50. **Cort,** 138 W. 48th St. (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW—Madonna, Joe Mantegna, and Ron Silver are the stars of David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $25–$35. **Royale,** 242 W. 45th St. (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard all star in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all; opened 3/15/87. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $32.50–$47.50; Wed. at 2, $25–$40. **Gershwin,** 51st St. West of Bdway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the stars of a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States–Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $32.50–$37.50; Wed. at 2, $30–$35. **Booth,** 222 W. 45th St. (239-6200). 2 hrs. 10 min.

OFF BROADWAY

DANDY DICK—The 100th anniversary production of Arthur Wing Pinero's play starring Jan Miner, Gordon Chater, and Edward Hibbert, directed by Jimmy Bohr, tells of an Episcopal dean who tries to maintain order in a household full of racing enthusiasts. Tues. through Sun. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 7/3. **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

DRIVING MISS DAISY—Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. With Frances Sternhagen, Earle Hyman, and Ray Gill. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30. **John Houseman Theater,** 450 W. 42nd St. (564-8038).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Bruce Weitz and Carol Kane. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

GODSPELL—A musical journey through the Gospel According to St. Matthew, with music by Stephen Schwartz, this 1971 hit is directed by Don Scardino. Jeffrey Steefel plays Jesus, and others featured in the cast are Trini Alvarado, Angel Jemott, Harold Perrineau, Robert E. McNeill, Jr., Mia Korf, Laura Dean, and Eddie Korbich. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20–$30; from 5/31. **Lamb's Theater,** 130 West 44th Street (239-6200).

THE GRAND TOUR—A revival of Jerry Herman's 1979 Broadway musical based on *Jacobowski and the Colonel*; directed by Ran Avni. Tuesday, Wednesday, Thursday, Saturday at 8; Sunday at 2 and 7; from 6/4; $15 to $18. **Jewish Repertory Theater,** 144 East 14th Street (505-2667).

KAYE BALLARD: WORKING 42ND STREET AT LAST—Kaye presents song, comedy, and her views on the world around her these days; with accompanist Arthur Siegel, and cellist Miss Faun. Mon. & Wed.–Sat. at 8, Sat. at 5, Sun. at 3; $22.50; through 6/12. **Kaufman Theater,** 534 West 42nd Street (564-8038).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thursday and Friday at 8, Saturday at 2, 5, and 8, Sunday at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MONSIEUR AMILCAR—An adaptation by George Gonneau and Norman Rose of Yves Jamiaque's boulevard comedy, about a prosperous Parisian businessman who's beginning to lose sight of fantasy and reality. Featured in the cast are Peter Pagan, Billie Stewart, and Ron Randel. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3; through 6/4. **Riverwest Theater,** 155 Bank Street (243-0259).

MRS. DALLY HAS A LOVER—A comedy by William Hanley, directed by Roger T. Danford, features Judith Ivey as a middle-aged woman who loses her husband's affection and rediscovers romance in the arms of the young man from upstairs. Featured in the cast are Ron Orbach and Jason Gedrick. Thursday through Saturday at 8, Sunday at 5; through 6/5; $10. **Westbeth Theater Center,** 151 Bank Street (691-2272).

THE MOST HAPPY FELLA—Revival of Frank Loesser's musical revolving around the struggles and joys of a lovable California vintner. The musical includes a 36-piece orchestra, conducted by Carl Sebok. 6/3 at 8, 6/4 at 2 and 8, 6/5 at 2; $16 to $24. Broadway-Grand Opera Production at **Fashion Institute Auditorium,** 227 West 27th Street (879-5911).

NORTH ATLANTIC—Willem Dafoe, Spalding Gray, Ron Vawter, Anna Kohler, Kate Valk, Peyton Smith, Michael Stumm, and Nancy Reilly are featured in Jim Strahs's play; directed by Elizabeth LeCompte, with music by Eddie Dixon. Sunday through Tuesday at 8, 6/5 through 7; Thursday through Wednesday, at 8, 6/9 through 15; $25. **The Performing Garage Theater,** 33 Wooster Street (966-3651).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are Suzi Winson, Helen Baldassare, Susan Gordon-Clark, and Julie J. Hafner, all of them delightful. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues.–Thurs. at 8, Sun. at 7; $23; Fri. at 8, Sat. at 7 & 10, Sun. at 3; $27. **Circle-in-the-Square Downtown,** 159 Bleecker St. (254-6330).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chuteand W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

RESISTANCE—D. Keith Mano's play deals with a confrontation between an American novelist and a Russian colonel. Featured in the cast are Don Chastain, Colin Fox, Laurie Kennedy, Aideen O'Kelly, Thomas Hahrwald, Michael Luciano, Rachel West, and Angel David. Monday through Saturday at 8; $10; 6/2 through 25. **Judith Anderson Theater,** 422 West 42nd Street (869-9770).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving (who proves she is one of our best--least affected, mannered, cosmeticized--young actresses), and the author. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $29. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

SANDRA BERNHARD—*Without You I'm Nothing:* This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wednesday at 8, Friday and Saturday at 8 and 10:30, Sunday at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Ava Haddad now has the title role in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday at 2, $27; Wednesday at 2, $25; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STAR-CROSSED LOVERS—A musical wherein a young writer discovers the world's greatest love story and realizes his dream; written and directed by Richard Haase. Wednesday through Saturday at 8, Sundays at 3; $15. American Theater of Actors at **Churnuchin Theater**, 314 West 54th Street (718-507-0011).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Elizabeth Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $24 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).●

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa (wear comfortable shoes); directed by Richard Rose. Monday through Wednesday at 8, $100; Friday at 8, $120; Saturday at 6 and 10, $135; Wednesday at 2, $60. **The Seventh Regiment Armory,** Park Avenue and 66th Street (239-6215).

TAMMY GRIMES: A CONCERT IN WORDS AND MUSIC—A solo turn by the two-time Tony Award-winning actress offering songs she made famous from Broadway and off-Broadway shows in which she starred. Tues., Thurs., Fri., Sat. at 8, Sat. & Sun. at 3; $15; through 6/5. **York Theater,** 2 E. 90th St. (534-5366).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg, featuring Lisa Bernstein, Timothy Williams, Robert Tate, Valerie Hill, and Trish Kane performing twenty numbers exploring gay and lesbian culture; directed by Scott Green. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $17.50–$20. **Susan Bloch Theater,** 307 W. 26th St. (279-4200). As of 6/7, all tickets are $20, and show will move to **Actors' Playhouse**, 100 Seventh Avenue South (691-6226).

THREE WAYS HOME—S. Epatha Merkerson, Malcolm-Jamal Warner, and Mary McDonnell star in Casey Kurtti's drama about a savvy, streetwise supermom who is fiercely devoted to giving her children a better life; directed by Chris Silva. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24.50 to $27.50. **Astor Place,** 434 Lafayette St. (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WALKING POINT: A VIETNAM VOYAGE—Thomas Bird appears in a one-man show, drawn from his own experiences as a soldier on the front lines; directed by John Pynchon Holms. Wed.–Fri. at 8, Sat. at 3 & 7, Sun. at 3; $15; through 6/5. Vietnam Veterans Ensemble at **Samuel Beckett**, 410 W. 42nd St. (512-1960).

ZERO POSITIVE—Harry Kondoleon's play is about a father and his son grappling with their basic mortality; directed by Mark Linn-Baker. With Tony Shalhoub, Frances Conroy, Richard McMillan, Reed Birney, Edward Atienza, and Beth Austin. Tues.–Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 6/3. New York Shakespeare Festival's **Public Theater/LuEsther Hall**, 425 Lafayette Street (598-7150).

THEATER COMPANIES

AMERICAN JEWISH THEATER—Neil Simon's comedy, *Last of the Red Hot Lovers*, starring Tovah Feldshuh, Marcia Jean Kurtz, Becky London, & Ethan Phillips, concerning a fish market proprietor and his attempts to seduce three different women; directed by John Driver. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $20. **Theater Guinevere,** 15 W. 28th Street (683-7707).

CIRCLE REPERTORY COMPANY—Jim Leonard, Jr.'s *V. & V. Only,* tale of a close-knit group of friends whose lives center around a coffee shop in New York's Little Italy; directed by Marshall W. Mason. Featured in the cast are Brian Tarantina, Roxann Biggs, Tresa Hughes, Dick Boccelli, Eric Anderson, Alan Arbus, Robert Minicucci, and Dennis Parichy. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22.50–$26. **Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATER—*No, No, Nanette!*, music by Vincent Youmans, lyrics by Irving Caesar and Otto Harbach; directed by Margaret Denithorne. Tues. through Sun. at 8, Sat. and Sun. at 2:30; through 6/5. **Equity Theater**, 310 Riverside Dr. (663-2028).

LATIN AMERICAN THEATRE ENSEMBLE—Albert Camus's *El Malentendido*, about a mother and daughter who are running a deadly hotel; directed by Braulio Villar. With Soledad Lopez, Jorge Pupo, Concha Gomez-Conde, Silvia Ailes, and Victor Acosta. Fri. and Sat. at 8, Sun. at 6; $8; 6/3 to 26; in Spanish. **El Porton del Barrio,** 172 East 104th Street (246-7487).

MABOU MINES—*Flow My Tears, The Policeman Said*, a satiric sci-fi/political mystery based on Philip K. Dick's novel about a TV talk show host who wakes one day to find he has lost thirty million fans, directed by Bill Raymond, and featuring Ellen McElduff, Greg Mehrten, Black-Eyed Susan, Ruth Maleczech, Terry O'Reilly, and Frederick Neumann. Tues. through Sun. at 8, Sat. and Sun. at 2; $15 to $18; 6/3 through 7/10. **Mainstage 1** at N. Y. U. Tisch School of the Arts, 721 Broadway (869-3530).

LA MAMA E.T.C.—*Foreclosure*, a play written and directed by Bradford Riley, telling the tragedy of the single farm family raised to the level ofclassical Orestean myth. Thursday through Sunday at 8; through 6/5; $8. **Theater**, 74A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—*Urban Blight,* a series of vignettes submitted by Christopher Durang, Jules Feiffer, A. R. Gurney, Jr., Edward Kleban, Richard Maltby, Jr., Terrence McNally, David Shire, and Wendy Wasserstein, who were asked to write on any subject that annoyed them (!); directed by John Tillinger and Richard Maltby, Jr. Call theater for details. Manhattan Theater Club's Stage I at **City Center's Theater,** 131 West 55th Street (246-8989).

MOSAIC THEATER—S. Ansky's *The Dybbuk: Between Two Worlds,* the National Theater of the Deaf's production which combines spoken English and sign language, is based on a Yiddish folktale of star-crossed lovers. The director is Will Rhys. 6/7 and 9 at 8; 6/8 at 3 and 8;

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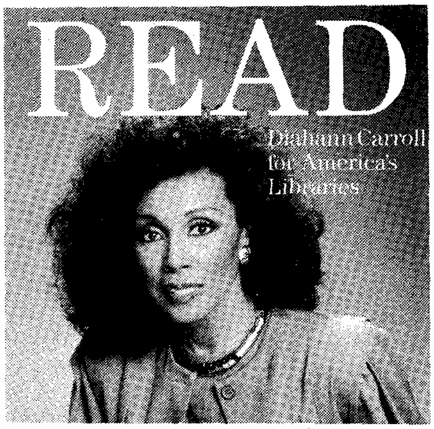

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$17.50 to $20. **92nd Street Y Theater,** 1395 Lexington Avenue (996-1100).

NATIONAL SHAKESPEARE CONSERVATORY—Shakespeare's *Twelfth Night,* 6/1 through 5; Beth Henley's *The Wake of Jamey Foster,* 6/8 through 12. Wed. through Sat. at 8, Sun. at 2; $6. Musical revue following Fri. and Sat. shows, beginning at 11 p.m., no additional fee. **National Shakespeare Conservatory Theater,** 591 Broadway, 6th floor (219-9874).

NATIONAL SHAKESPEARE COMPANY—Oscar Wilde's *The Importance of Being Earnest,* Shakespeare's *A Midsummer Night's Dream,* 6/2 to 11; $10. Call theater for specifics. **Cubiculo,** 414 W. 51st St. (265-2138).

NEGRO ENSEMBLE COMPANY—Martin Jones's *West Memphis Mojo,* set in the 50s in a barbershop which doubles as a record store for r.& r. enthusiasts; directed by Rick Khan. With Richard Gant, Tico Wells, Kate Redway, and Tucker Smallwood. Wed. at 3 (groups only), Thurs. and Fri. at 8; Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20; through 6/19. **Theater Four,** 424 West 55th Street (246-8545).

NEW YORK SHAKESPEARE FESTIVAL—*Romeo and Juliet,* third in the Shakespeare Marathon, directed by Les Waters, features Peter MacNicol and Cynthia Nixon as the young lovers, Anne Meara as the nurse, Milo O'Shea as Friar Laurence, and Courtney B. Vance as Mercutio. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $25; through 6/5. **Public/Newman Theater,** 425 Lafayette Street (598-7150).

PLAYWRIGHTS HORIZONS—Keving Spacey stars in Kevin Heelan's *Right Behind the Flag,* a comedy about blind patriotism and our susceptibility to the American Dream; directed by R. J. Cutler. With Herbert Rubens, Richard Riehle, Paul McCrane, Amy Aquino, W. T. M. Martin, and Joe Bellan. Call theater for details. **Mainstage,** 416 W. 42nd St. (564-1235).

POWER THEATER COMPANY—Nani Anderson stars in a revival of David Rabe's *In the Boom Boom Room,* in which a girl sets out to become a professional dancer but winds up in a world of perversion and deceit; directed by Tony DeRiso. 6/1–12 at 8; perf. at 3 on 6/4 & 12; $8. **Sargent,** 314 W. 54th St. (534-8390).

PUERTO RICAN TRAVELING THEATER—Candido Tirado's play, *First Class,* is about two Puerto Rican friends who try to fight their way out of the ghetto they were born and raised in; directed by A. Dean Irby. Featured in the cast are Paul-Felix Montez, Joe Gonzalez, Rico Elias and Carlos Linares. In English: Wednesday, Thursday and Friday at 8; in Spanish: Saturday and Sunday at 2:30 and 8; $10. **Puerto Rican Traveling Theater,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Jose Zorillla's *Don Juan Tenorio*; Casona's *Prohibido Suidarse en Primavera*; Diosdado's *Usted Tambien Puede Disfrutar de Ella*; De Molina's *El Burlador de Sevilla.* Thur.–Sat. at 8, Sun. at 3 & 7. **Gramercy Arts,** 138 E. 27th St. (889-2850).

WORDPLAY ENSEMBLE THEATER—Christopher Durang's *Death Comes To Us All, Mary Agnes,* and Howard Schott's *The Family Show.* Thursday through Saturday at 8, 6/2 through 11; $7. **Church of Our Lady of the Scapular,** 339 East 28th Street (889-2769).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. With Sarah Watchman, Thomas Crouch, James Sherman, Mary Johnson, Doug Lieth. Fri. and Sat. at 8, through 6/11; $10. **Noho Theater,** Two Bond Street (642-8009).

CHEAPSIDE—David Allen's comedy set in the theaters, brothels, and alehouses of Elizabethan London, revolving about the unpredictable fortunes of a playwright (Donald Silva); directed by Robert S. Johnson. With Nelson Avidon, Emily Tetzlaff, Mary Frith, and Ennis Smith. Wed.–Sat. at 8, Sun. at 7; 6/1–12; $8. **William Redfield,** 354 W. 45th St. (219-2450).

THE GLASS MENAGERIE—A revival of the Tennessee Williams classic, directed by Peter Jensen; with Sara Croft, Jeanette Topar, Richard Moore, and Kerry Beck. Thurs.–Sat. at 8, Sun. at 3, Tues. & Wed. at 7; 6/11–19; $8. A Red Hen Production at the **Sanford Meisner Theater,** 104 Eleventh Avenue (989-2675).

HOME SWEET HOME/CRACK—Charles Cissel's play about the "perfect" family; directed by Terese Hayden. With Jacqueline Brookes, James Stevenson, Raymond Haigler, Hanna Cheek. Wed.–Sat. at 8, Sun. at 3; $8. **Ohio Theater,** 66 Wooster St. (966-4844).

THE IMAGINARY INVALID—A revival of Moliere's delicious comedy concerning the trials and tribulations of a hopeless valetudinarian and his love-smitten daughter, in an updated and changed version set outside New Orleans in the early 1930s; directed by Fred Fondren. Featured in the cast are Wyatt Obeid, Cordelia Neall, Hartney Berandish, Stephen Broker, Laura Lemle, Kerry Mortell, Joe Da Versa, and Timothy M. Douglas. Thurs.–Sun. at 8; through 6/5; $8. **Prometheus Theater,** 239 East Fifth Street (477-8689).

THE LITTLE MANOR—An absurdist play by Polish playwright Stanislaw Ignacy Witkiewicz, translated by Isabella Knight, revolves around the return from the dead of the mistress of the house. She takes the family back with her to the other side rather than leave them in a socially corrupt world! Ewa Kuryluk is the director. Thurs.–Sat. at 8, Sun. at 3; through 6/5; $8. **Interart Theater,** 549 W. 52nd St. (246-1050).

RITA AND BESSIE—A play with music by Manuel Martin, Jr. and Tania Leon. Story is about a fictional encounter between two very gifted women, a Cuban singer and a blues singer, and deals with racial hypocrisy. Thurs. through Sat. at 8; $8; 6/2 through 7/2. **Duo Theater,** 62 East 4th Street (598-4320).

SAVED FROM OBSCURITY—Tom Mardirosian's comedy chronicles an actor's career on, off, and off-off Broadway; directed by John Ferraro. With Hansford Rowe, Peter Appel, Frederica Meister, and the author. Tues–Sat. at 8, Sun. at 2 and 7, Sat. at 3; 6/1–12; $5. **New Theater Wing,** 416 W. 42nd St. (564-1235).

THE SCHOOL FOR SCANDAL—Richard Brinsley Sheridan's play has those champions of scandal, Lady Sneerwell and her cohorts, taking center stage; directed by Robert Perillo. Wed.–Sat. at 8; Sun. at 3; through 6/3. **Actor's Outlet,** 120 W. 28th St. (645-0783).

SEASCAPE WITH SHARKS AND DANCER—Don Nigro's romantic comedy set in Cape Cod where we trace the relationship of a lonely writer and a loving outcast, played by Ryan Carey and Monica Koskey; directed by Matt Quinn. Thurs.–Sat. at 8; $10; 6/2–4. **Bouwerie Lane Theater,** 330 Bowery (924-0077).

SNOW WHITE FALLING—A "comic" nightmare by Oliver Goldstick, directed by Michael Goldberg, in which our favorite amusement park characters aren't quite what they seem. Featured in the cast are Susan Hull, Jean Taylor, Jeffrey Marcus, Sasha Nanus, and Melcourt Poux, Jr. Mon. through Sat. at 8; $8; 6/3 through 18. Springboard Theater Company at **45th Street Theater,** 354 West 45th Street (924-5426).

10/11/87–A play, written, and performed by Greg Campora, Melody Cooper, Gayle Keller, & Dan Kagan, about people converged on Washington to protest the government's inattention to rights of gays, lesbians, & AIDS sufferers. The plot, with a cast of five, evolves from interviews, news clippings, and personal histories. Thurs.–Sat. at 7:30, Sun. at 4; $8; 6/9–7/10. **18th Street Playhouse,** 145 W. 18th St. (874-5476).

THICK DICK DIES—A comedy/mystery written and directed by Ronald Tavel, set in a snowbound upstate art colony. With Julia Indichova, Mark Diekmann, Kim Sykes. Thurs.–Sun. at 9; through 6/5. **Theater for the New City,** 155 First Avenue (254-1109).

WHEEL AND DEAL—Phil Bosakowski's comedy, set in a garage, about three men in police custody for minor offenses who are sentenced to clean and polish a corrupt police captain's car; directed by Joshua Astrachan. Thur., Fri., & Sun. at 8, Sat. at 7 & 10; $10; from 6/2. **The Real Garage,** 145 Charles St. (925-1630).

WITH ALL COHERENCE GONE—Maggie Kulik's play, set in the plague-ridden England of 1348, about a man's quest for honesty in a fear-ridden world; directed by Dan Roentsch. Tues.–Sat. at 8, Sun. at 3; $8; through 6/12. Promethean production at **Theater 22,** 54 W. 22nd St. (719-9812).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

FRANK W. BENSON—Paintings by this American Impressionist, executed between 1896–1920; through 6/11. Spanierman, 50 E. 78th St. (879-7085).

JACOBO BORGES—New paintings; through 6/30. C.D.S., 13 E. 75th St. (772-9555).

JOHN CONSTABLE—Paintings and drawings, many on loan from American and European museums, and from private collections; through 6/25. Salander-O'Reilly, 22 E. 80th St. (879-6606).

JOSEPH DECKER—Landscape and still-life paintings; through 6/11. Coe Kerr, 49 E. 82nd St. (628-1340).

PAUL DELVAUX/MAGRITTE—Paintings, watercolors, and drawings by both; through 6/18. Elkon, 18 E. 81st St. (535-3940).

HARTWIG EBERSBACH—Oil paintings, gouaches, and three-dimensional installations by an East German artist; through 6/25. Prakapas, 19 E. 71st St. (737-6066).

JANE KAPLOWITZ—New drawings and paintings that present a humorous mix of images from art history and popular culture; through 6/11. McCoy, 19 E. 71st St. (570-2131).

HARRIET KLINE—Hand-cast paper works made of shredded currency and cotton pulp; through 6/18. Schiller-Wapner, 1 E. 61st St. (758-0329).

JOHN NEWMAN—Nine large-scale drawings that are evocative of maps and navigational charts; through 6/17. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

HANS GEORG RAUCH—Drawings, watercolors, and prints by this German cartoonist; through 7/2. Goethe House, 1014 Fifth Ave. (744-8310).

ANTONIO SEGUI—Recent gouaches on cardboard, in which a solitary man travels through a cubist-inspired city; through 6/18. Bernard, 33 E. 74th St. (988-2050).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

IGNACE VAN ISAKER—New paintings; 6/7–7/8. Staempfli, 47 E. 77th St. (535-1919).

ISAAC WITKIN—Recent bronze and aluminum sculptures, including a piece titled "Hawthorne Tree," executed in six variations; through 6/24. Hirschl & Adler, 851 Madison Ave. (744-6700).

57th Street Area

ANTHONY CARO—Waxed steel sculptures created after a visit to Greece in 1985; through 6/10. Emmerich, 41 E. 57th St. (752-0124).

O. LOUIS GUGLIELMI—Paintings from the forties and fifties, of abstracted cityscapes and still lifes; through 6/10. Washburn, 41 E. 57th St. (753-0546).

BRUCE HELANDER—Recent collages; 6/4–7/2. Shippee, 41 E. 57th St. (319-2041).

DAVID HOCKNEY—A survey of drawings from the past twenty years; 6/2–7/29. Emmerich, 41 E. 57th St. (752-0124).

CLAUDE AND FRANCOIS-XAVIER LALANNE—Sculptures by this husband and wife team, who began working together in Paris in 1956, of animal shapes that double as furniture; through 6/30. Del Re, 41 E. 57th St. (688-1843).

HENRY MOORE—Sculpture, drawings, and prints; through 6/15. Heidenberg, 50 W. 57th St. (586-3808).

ISAMU NOGUCHI—A retrospective of cast bronze and iron sculptures; through 6/11. Pace, 32 E. 57th St. (421-3292)/Recent bronzes; through 6/18. Herstand, 24 W. 57th St. (664-1379).

PABLO PICASSO—Paintings and prints from 1950–1973; through 6/17. Krugier, 41 E. 57th St. (755-7288).

KENNETH POLINSKIE—Bright, geometric still-life paintings of 1950s collectibles; through 6/29. Fischbach, 24 W. 57th St. (759-2345).

MILTON RESNICK/LINNEAUS TRIPE—Abstract paintings from 1957–1960/Photographs of Burma taken in 1855; 6/1–31. Miller, 41 E. 57th St. (980-5454).

DAN RIZZIE—New paintings with collage; 6/1–25. Siegel, 24 W. 57th (586-0605).

DOUGLAS SAFRANEK—Realist paintings of New York houses and their backyards; through 6/18. Schmidt-Bingham, 41 W. 57th St. (888-1122).

TONY SIANI—Reliefs and works on paper; through 6/14. Ross, 50 W. 57th St. (307-0400).

LEE STOLIAR—Figurative relief sculptures; through 6/11. Lamagna, 50 W. 57th St. (245-6006).

DOROTHEA TANNING—Paintings and other works by this Surrealist, from 1961–1987; through 6/18. Kent, 41 E. 57th St. (980-9696).

East Village

DAVID BAKER—New paintings; through 6/12. Postmasters, 66 Ave. A (477-5630).

BILL BARRETTE—Recent constructions that incorporate photographs; through 6/26. Fiction/nonfiction, 155 Ave. B (505-5590).

RUSSELL EPRECHT/ISHTA MUELLER—Neo-Expressionist paintings by both; 6/3–26. Henry Harvey Aftermath, 75½ E. 3rd St. (353-0397).

KONISHI—Recent paintings and collages; through 6/19. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

SoHo and TriBeCa

HERB AACH—Paintings from 1956–1962; through 6/25. Ingber, 415 W. Broadway (226-2221).

DAVID ALBAN—Drawings on clay; 6/1–25. Stark, 568 Broadway (925-4484).

PETER AMBROSE—Sculptures that refer to the figure, in cast iron, aluminum, wood, and glass; through 6/25. Esman, 70 Greene St. (219-3044).

PAT BADT—Abstract paintings on canvas and paper; 6/3–7/1. Erpf, 568 Broadway (925-6160).

ROBERT BLACKBURN/MING FAY—A retrospective of prints by this artist who founded the Printmaking Workshop/A multi-media installation composed of many smaller disparate sculptures. Through 6/25. Alternative Museum, 17 White St. (966-4444).

TOBY BUONAGURIO—Recent ceramic and bronze sculptures; through 6/18. Steinbaum, 132 Greene St. (431-4224).

XAVIER CORBERO—Large-scale sculptures of chess figures made of pure basalt; through 6/11. Blum Helman, 80 Greene St. (245-2888).

DOUGLAS DARDEN—Drawings of visionary architectural spaces; through 6/30. Nichols, 83 Grand St. (226-1243).

LARRY DEYAB/CLINTON STORM—Symbolic figurative paintings/Minimalist abstract paintings in acrylic and marble dust on canvas. Through 6/23. Auchincloss, 558 Broadway (966-7753).

TERRY LEE DILL—Recent sculpture, models, and drawings for public artworks; through 6/25. Liguori, 93 Grand St. (334-0190).

DANA DUFF—Sculpture and drawings; through 6/11. Milford, 560 Broadway (966-8755).

JEAN DUPUY—Anagrammatic paintings; through 6/25. Harvey, 537 Broadway (925-7651).

ERIC FISCHL—New multi-paneled paintings, in which the artist has continued to explore the arcane private and social rites of suburbia; through 6/25. Boone, 417 W. Broadway (431-1818).

CAROL GALLIGAN—Painted paper sculptures; 6/1–25. Allen, 560 Broadway (334-9710).

FRANK GEHRY/EDWARD RUSCHA—New corrugated furniture/Recent drawings. Through 6/18. Castelli, 420 W. Broadway (431-5160).

MARY GILLIS—Paintings in which pastels, rather than paint, have been used to cover broad areas of gessoed linen; through 6/11. Van Eck, 420 W. Broadway (219-0717).

KENNETH GOLDSMITH/TATSUYA MATSUMOTO—A large-scale painted wood sculpture/Photosilkscreen works; 6/2–25. Schreiber/Cutler, 171 Spring St. (925-1441).

ARTHUR GONZALEZ—Ceramic and bronze wall sculptures, and drawings, in a series entitled, "Messengers and Travelers"; through 6/16. Sharpe, 152 Wooster St. (777-4622).

DON GUMMER—Recent freestanding wood sculptures and colored working drawings; through 6/11. Sperone Westwater, 142 Greene St. (431-3685).

JULIE HEFFERNAN—Paintings that depict imaginary mythological scenes; through 6/18. Littlejohn-Smith, 133 Greene St. (420-6090).

RAY HOLLAND—Shaped wall reliefs painted with oil and enamel/A series of small shaped paintings titled, "Cartesian Fallacies, 1977–1988"; 6/7–7/2. Condeso/Lawler, 76 Greene St. (219-1283).

ULRICH HORNDASH—Recent paintings in which flags, human heads, lightning bolts, and other familiar images are used to create pictorial riddles; through 6/11. Wolff, 560 Broadway (431-7833).

JOHN HULTBERG—A retrospective of paintings; through 6/11. Shapolsky, 99 Spring St. (334-9755).

ALLEN JONES—Large- and small-scale sculpture in painted wood and steel, paintings, and works on paper by this British Pop artist; 6/4–7/1. Cowles, 420 W. Broadway (925-3500).

LIZ*VAL—Recent collaborative works that challenge accepted notions about art and society; through 6/11. Donahue, 560 Broadway (226-1111).

DAVID MACH—An installation utilizing 15 tons of magazines, outboard motors, and classical stone sculptures; through 6/11. Toll, 146 Greene St. (431-1788).

JUDY MANNARINO—Large-scale abstract oil paintings; through 6/25. Hart, 105 Hudson St. (334-3522).

RICHARD OVERFIELD—Abstract paintings laid over a grid system; through 6/11. Rosenberg, 115 Wooster St. (431-4838).

KARL AXEL PEHRSON—Botanical paintings; through 6/12. Astley, 81 Grand St. (226-2677).

MARKUS RAETZ—Etchings and aquatints from 1975–87, and sculpture; through 6/11. Alexander, 59 Wooster St. (925-4338).

GERHARD RICHTER—Prints and multiples; 6/2–30. Nolan, 560 Broadway (925-6190)/

HUNT SLONEM/DAVID LACHAPELLE—Recent paintings/

Cibachrome prints. Through 6/18. Trabia-MacAfee, 54 Greene St. (226-3552).

PETER SOLOW/DAVID HORSLEY—Recent drawings/Recent paintings. Through 6/30. Moos, 133 Greene St. (982-0411).

JIM SULLIVAN—Recent paintings of romantic, imaginary interiors; through 6/15. Hoffman, 429 W. Broadway (966-6676).

IAN WALLACE—A selection of photomurals from the artist's retrospective organized by the Vancouver Art Gallery; through 6/11. 49th Parallel, 420 W. Broadway (925-8349).

B. WURTZ/ERICA BECKMAN—Works that are combinations of drawing, painting, photography, and sculpture/An installation of five 40 x 60 inch color photographs; through 6/25. Cutler, 164 Mercer St. (219-1577).

Other

JEAN-MICHEL BASQUIAT—New paintings; through 6/11. Baghoomian, 611 Broadway (995-5040).

WILLEM SANDBERG—Books, exhibition catalogues, posters, and other works designed by this Dutch typographer; through 7/9. Center for Book Arts, 626 Broadway (460-9768).

GREG SINGER/STAN SMOKLER—Large-scale paintings of everyday objects/Welded steel sculptures; through 6/19. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

ANDY WARHOL—Silkscreened paintings from his "Most Wanted Men" series; through 6/30. Gagosian, 521 W. 23rd St. (807-0807).

ELYN ZIMMERMAN/JEAN-PIERRE PERREAULT—Models, drawings, and large-scale photographs of ten public art projects by this artist; through 8/28/Works on paper by a Canadian choreographer; through 7/31. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

GROUP SHOWS

Madison Avenue and Vicinity

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Exhibition in memory of Toiny Castelli, marking 19 years of the gallery's existence; through 6/15.

CECIL—16 E. 72nd St. (517-3605). Works on paper by Bruggeman, Furbeck, Koulbak, McGee, Mollenkof, Raubacher, Seaver; 6/4–7/1.

CHAMBERLIN—138½ E. 80th St. (737-7201), Mon.-Fri., 10–6. Paintings by Rosa Bonheur (1822–1899), and other members of her family; through 6/30.

FORUM—1018 Madison Ave. (772-7666). Paintings by American artists, including Avery, Bluemner, Grosz, Hartley, Levine, Marin, Shinn, others; through 6/30.

HAMILTON—19 E. 71st St. (744-8976). Recent works on paper by Biederman, Bochner, Heeks, Mangold, Nozkowski, Stephan, Winters, others; 6/1–7/15.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Clark, Fogarty, Hallowell, Inness, Sloan, others; through 6/24.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). Works by Gardner, Lawrence, Neal, Pasti; through 6/15.

RALPH—43 E. 78th St. (288-5222). Works by Hodgkins, Nicholson, Penck, Rickey, Rivers, Steinberg, Thiebaud, Wesselman; 6/7–7/2.

REINHOLD BROWN—26 E. 78th St. (734-7999). Graphic designs by Arnoldi, Greiman, Hofmann, Kurlansky, Sato, Skolos, others; through 7/15.

URDANG—23 E. 74th St. (288-7004). Works by Zeitlin, Sandler, Shoshan; through 6/25.

WEINTRAUB—988 Madison Ave. (879-1195). Works by Botero, Chagall, Moore, Tamayo, Utrillo, others; through 8/15.

YORK—21 E. 65th St. (772-9155). 19th- and 20th-century paintings by Chase, Durand, Graham, Hill, Stella, others; through 7/29.

57th Street Area

DE NAGY—41 W. 57th St. (421-3780). Works on paper by Altoon, Brodie, Lupertz, Meyer, Nozkowski, Storey, Winters, others; through 6/30.

DEUTSCH—20 W. 57th St. (765-4722), Mon.-Fri. 10–5:30, closed Sat. Works by 20th-century American painters and sculptors; through 8/18.

FISCHBACH—24 W. 57th St. (759-2345). "Summer in The City," with paintings by Blaine, Freilicher, Rose, Sullivan, Winter; through 6/29.

FRENCH—41 W. 57th St. (308-6440). Paintings with imagery that is intensely pyschological or spiritual, by Birmelin, Kraft, Poskas, Tansey, Witkin, others; through 6/18.

GIMPEL WEITZENHOFFER—724 Fifth Ave. (315-2033). Works by Bean, Last, Lindquist, Lipofsky, McKie, Janet Prip, John Prip; through 6/11.

GOODMAN—24 W. 57th St. (977-7160). Sculpture by Artschwager, Deacon, Fabro, Kounellis, Oldenburg, Penone; through 7/1.

GOODMAN—41 E. 57th St. (593-3737), Mon.-Fri. 10–6, closed Sat. Works by Botero, Calder, Dubuffet, Leger, Matisse, Picasso, Rosenquist, others; through 6/30.

HARBOR—24 W. 57th St. (307-6667). 19th- and 20th-century prints by Arms, Bishop, Haden, Whistler, Zorn, others; through 6/30.

HEESY—50 W. 57th St. (245-1420). Prints by Diebenkorn, Francis, Twombly, others; through 6/25.

I.B.M.—590 Madison Ave. at 56th St. (407-6100), Tue.-Fri. 11–6, Sat. 10–5. "John Sloan: Spectator of Life"; "Computers and Art"; through 6/18.

JACOBSON—50 W. 57th St. (582-4695). "Visionaries of Contemporary British Painting," with works by Bomberg, Herman, Hitchens, Nicholson, Scott, Weight; through 6/11.

MCKEE—41 E. 57th St. (688-5951), Mon. -Fri. 10–5:30, closed Sat. Works by gallery artists; through 6/30.

SCHOELKOPF—50 W. 57th St. (765-3540). Geometric abstraction by American painters and sculptors from the period 1930–1960, by Albers, Gallatin, Greene, Reinhardt, Xceron, others; through 6/8.

TILTON—24 W. 57th St. (247-7480). Works by Andoe, Lucier, Robertshaw; 6/7–30.

ZABRISKIE—724 Fifth Ave. (307-7430). "Nouveaux Realistes," with works by Arman, Christo, de Saint-Phalle, Klein, Tinguely, others; through 7/8.

East Village

BROMM—170 Ave. A (533-4233). Works by Alfonso, Carter, Frangella, Graupe-Pillard, Saganic, Sharon, others; 6/1–30.

KENKELEBA HOUSE—214-16 E. 2nd St. (674-3939). Paintings by African American artists Cortor, Lee-Smith, Motley; through 7/17.

P.P.O.W.—337 E. 8th St. (529-1313). "100 Years: A Tradition of Social and Political Art on the Lower East Side," with works by Abbot, Haacke, Hine, Johnson, Purple, Quinones, Rupp, Thek, Wong, others; through 7/15.

SRAGOW—436 E. 11th St. (477-6284). Monotypes by Amenoff, Grooms, Keever, Mogavero, Wegman; through 6/30.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). Abstract and figurative paintings by 19 emerging Mexican artists; through 7/14.

BROMM—90 W. Broadway (732-6196), Tue.-Fri. 11–6. Recent works by Bidlo, Bolt, Castoro, Herman, Opie, Pinto, Wodiczko; 6/1–30.

CASTELLI—142 Greene St. (431-6279). "Richard Artschwager: His Peers and Persuasion, 1963–1988," with paintings and sculpture by Artschwager, Close, Dwyer, Jenney, Levine, Torreano, Wallace & Donohue, Zucker, others; through 6/11.

CAVIN-MORRIS—100 Hudson St. (226-3768). "Shape Sifting," with works by Coyne, Faust, Fontowitz, Ramirez, Serl, others; through 6/25.

CUGLIANI—508 Greenwich St. (966-9006). Works by Andoe, Baechler, Dryer, Heilman, Holliday, McDermott & McGough, Schuyff, Steir, Zalopany; through 7/1.

DAVIS—568 Broadway (219-1444). Recent works by Devine, McKeown, Pocock, Stikas; through 6/25.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Bramson, Cornell, Faden, Parness, Pekarsky, Plotkin, Sallick, Sleigh, Sullivan, Waid; through 7/30.

FRANKLIN FURNACE—112 Franklin St. (925-4671). Installations by Willie Cole, Group Proposal, Genqui Numata; through 6/25.

GREEN—152 Wooster St. (982-3993). Works by Froment, Judlin, Levigoureux; through 6/11.

GRUENEBAUM—415 W. Broadway (966-3646). An invitational exhibition of sculpture and painting by 12 artists; 6/4–30.

HANSON—415 W. Broadway (334-0041). Works by Bidlo, Copley, Dunham, Kass, Murray, Wachtel, Westfall, others; through 6/28. Hanson, 415 W. Broadway (334-0041).

MARCUS—578 Broadway (226-3200). Works by Collins, Goldin, Friedmann, Espaliú, Hawkinson; through 6/25.

METRO PICTURES—150 Greene St. (925-8335). "Hover Culture," with works by Bolande, Dokoupil, Halley, Levine, Prince, Steinbach; through 6/25.

MILLIKEN—98 Prince St. (966-7800), closed Sat. in July. Works by Bittleman, Castle, Currier, Deihl, Hawley, Saba, others; 6/4–7/15.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and works in other media by Alexander, Brenner, Byron, DiBenedetto, Lang, Parrino, Hodgkins, others; through 9/15.

PEARL—420 W. Broadway (966-5506). "American Explorations in Geometry: Color and Surface in the 1950s and 1960s," with works by Diller, Held, Loew, Pearson, Smith, Stella, von Wiegand; 6/7–7/1.

PLUMB—81 Greene St. (219-2007). "Out of Order," with works by Dryer, Gilbert-Rolfe, Janowich, Obering, Wagner, others; through 6/11.

SHAFRAZI—163 Mercer St. (925-8732). Works by Belcher, Doran, Halle, Minter; through 6/11.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Lemon, Liepelt, Lowe, Spear; through 7/16.

STUX—155 Spring St. (219-0010). "Summer Review," with works by Amar, Anderson, Carroll, Floersch, Gendron, Quentel, Starn Twins; 6/1–7/31.

SZOKE—164 Mercer St. (219-8300). "The Figure in American Prints Since 1950," with works by Bearden, Cadmus, Close, De Kooning, Erlebacher, Katz, Neel, Pearlstein, Soyer, Warhol, others; through 6/18.

WEBER—142 Greene St. (966-6115). Works by Boetti, Cooper, McCollum, Walther; 6/4–7/25.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Broadway at 155th St. (368-5900). Paintings, sculpture, drawings, and architectural works by 11 artists, including Bischoff, Katz, Lobdell, Thorne; through 6/12.

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10–6, Wed. 12–8, Sat. 12–6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

I.S.D.—305 E. 46th St. (265-6511), Mon.-Fri. 9–5. Works by 12 contemporary Brazilian artists; through 9/17.

PROSPECT PARK—Brooklyn (718-287-3474). "Step One: The Sculpture Walk in Prospect Park," with works by Bills, James, Masters, Neal; through 10/30.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Brazil Projects," with paintings, sculpture, video, photography, architectural projects, and performance by Brazilian and American artists; through 6/12.

SWISS INSTITUTE—35 W. 67th St. (496-1759). "Swiss Posters: 1900–1925," by Amiet, Giacometti, Hodler, Koch, Morach, Renggli, others; 6/3–30.

PHOTOGRAPHY

BERNARDUCCI—560 Broadway (334-0982). "Quadriphoto," with works by Kelleran, Noble, Maggiotto, Sharton; through 6/11.

NAN GOLDIN—Large color photographs which further explore Goldin's ongoing work, "The Ballad of Sexual Dependency"; through 6/17. Pace/MacGill, 11 E. 57th St. (759-7999).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. Through 7/20: "Josef Koudelka"; "William James Stillman: Poetic Localities." Through 6/12: "25 From Thirteen: Photographs by Don Perdue."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.–Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. Through 7/16: "Private Enemy-Public Eye: The Work of Bruce Charlesworth."

MICHAEL JOHNSON—Photographs of rural midwestern landscapes; through 6/18. Witkin, 415 W. Broadway (925-5510).

DAVID LA CHAPELLE—Recent large-scale hand-manipulated color photographs; through 6/25. 56 Bleecker, 56 Bleecker St. (219-8836).

LIFE—Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment. Photographs used for covers of Life magazine over the past 50 years; through 6/30.

NEIL MAURER—Recent still-life photographs; through 6/30. Pfeifer, 568 Broadway (226-2251).

MILLER—138 Spring St. (226-1220). "Rethinking American Myths," with photographs by Brotmeyer, Eggleston, Jenshel, Levinthal, others; through 6/30.

LISETTE MODEL—Early photographs; through 6/11. Sander, 51 Greene St. (219-2200).

PACE/MACGILL—11 E. 57th St. (759-7999). Photographs of families, by Callahan, Close, Frank, Hellebrand, Shore, Wegman, Weston, Witkin, others; through 6/17.

ANDREW SEMEL/BRUCE WRIGHTON—Photographs of cemeteries, gardens, and statues in Tuscany/Photographs of architecture in and around Binghamton, N.Y. Through 7/31. 92nd Street Y, 1395 Lexington Ave. (427-6000).

SUSAN SHAPIRO—Fifty black-and-white photographs of belly dancers by a photographer who is also a belly dancer; through 9/9. Lincoln Center Library, 111 Amsterdam Ave., at 65th St. (870-1630).

ROSALIND SOLOMON—Portraits of people who have AIDS; through 7/1. Grey Art Gallery, 33 Washington Place (998-6780).

TWEED BUILDING—52 Chambers St. (566-7385), Mon.–Fri., 9:30–6. "Pride and Prejudice: The N.Y.C. Lesbian and Gay Community, WW2 to the Present," with photographs by Lane, McDarrah, Melillo, Ross, Tobin, Vitale, Weegee, others; 6/1–30.

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 6/2–4 at 8, 6/5 at 3: "Crankhouse," by Frank Moore and Jim Self. $10.

LA MAMA ETC.—74A E. 4th St. (475-7710). 6/2–4, 9–11 at 10: "An Evening of Performance and Film," presented by Stuart Sherman. $8, $10.

P.S. 122—150 First Ave. (477-5288). 6/3–5, Fri. at 10, Sat. and Sun. at 8: Eileen Myles's "Feeling Blue, Parts 1, 2 & 3," directed by Richard Elovich, performed by Rebecca Moore. $7.

THE KITCHEN—512 W. 19th St. (255-5793). 6/2–5, 8–11 at 8:30: Julia Heyward's "Mood Music." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 9/4: "Architectural Art: Affirming the Design Relationship."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 6/5: "Tiffany: 150 Years of Gems and Jewelry." Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors." Through 8/7: "Australia: A Bicentennial Celebration."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 9/15: "The Afghan Folio: Photographs by Luke Powell."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 8/21: "Italy: One Hundred Years of Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. *Donation $3; students $1.50; seniors $1.* The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 5/30: "Making History at the Brooklyn Museum: John I. H. Baur." Through 6/13: "Donald Sultan." Through 6/27: "40 From Israel: Contemporary Sculpture and Drawing." Through 7/25: "Jenny Holzer: Grand Lobby Installation." Through 7/11: "Gordon Matta-Clark: A Retrospective." 6/9–9/19: "French Painting From the Brooklyn Museum and Hillman Collections."

CHINA HOUSE GALLERY—125 E. 65th St. (744-8181). Mon.–Sat. 10 a.m.–5. Through 6/18: "Ritual and Power: Jades of Ancient China."

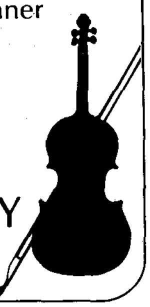
COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver." Through 6/26: "The Art That is Life: The Arts and Crafts Movement in America, 1875–1920." Through 9/18: "The Outdoor Chair." 6/7–9/25: "Spectacle and Illusion: Design at the Paris Opera."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 6/19: "Hans Reichel." 6/3–9/18: "Modern Treasures From the National Gallery in Prague." 6/10–9/11: "Georges Braque."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present." Through 7/1: "Three Works by Seymour Lipton."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . .The Arts of Japan . . .The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . .Boscotrecase: Wall Paintings from Ancient Rome- . . .Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte C. and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 6/5: "Dutch and Flemish Paintings from the Hermitage." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 7/31: "Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art." Through 7/31: "The Bauhaus Portfolios." 6/7–9/4: "From Mountains and Islands: Recent Costume Institute Acquisitions from Asia."**The Cloisters,** Fort Tryon Park (923-3700).



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PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/21: "Beatrix Potter."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks." Through 6/7: "Designs for Independent Living." Through 8/16: "Garry Winogrand." Through 7/10: "A Body of Work: Photographs By John Coplans." Through 7/17: "In Honor of Toiny Castelli: Drawings From the Toiny, Leo, and Jean-Christophe Castelli Collection." 6/6–9/6: "The Modern Poster."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 8/28: "Blatas and His New York World of Music and Theater." Through 2/12/89: "City Play." Through 7/31: "The Reluctant Pillar: New York Ratifies the Constitution."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 7/31: "The Experimental Tradition: 25 Years of American Architecture."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 7/10: "Markus Raetz: Work from 1970–1988." Through 7/10: "Ave...Morituri te salutant"—installation by Maxine Hayt.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 6/19: "Francis W. Edmonds: American Master in the Dutch Tradition." Through 7/15: "Lavish Interiors of 19th-Century New York." Through 8/21: "The Rise and Fall of New York: Building and Unbuilding Manhattan."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 6/18: "Lost Cities: The Photography of Désiré Charnay." Through 9/17: "Anniversaries and Acquisitions."**Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). 6/9–9/17: "Come On and Hear: The Songs of Irving Berlin."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12–5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 6/12: "Classical Myth and Imagery in Contemporary Art." Through 6/19: "Sculptures by Rina Peleg."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/28: "Treasures From the Permanent Collection." Through 6/19: "James Lesesne Wells: Sixty Years in Art."

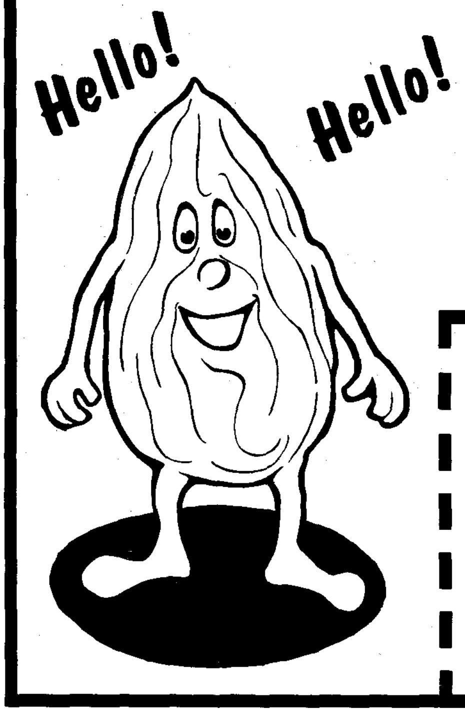
WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 6/26: "Elizabeth Murray: Paintings and Drawings." Through 6/26: "Recent Drawings." Through 7/17: "Vital Signs: Organic Abstraction." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 7/7: "Real Faces." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 6/8: "George Ault." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 6/2 at 10 a.m.: "Chinese Paintings." On view from 5/28. 6/2 at 2: "Old Master Paintings." On view from 5/28. 6/3 at 10 a.m. and 2: "Chinese Works of Art. On view from 5/28. 6/4 at 10 a.m.: "American Decorative Arts." On view from 5/28. 6/7 at 10 a.m. and 2: "Important Jewels." On view from 6/3. **Christie's East**—219 E. 67th St. (606-0400). 6/1 at 10 a.m.: "Furniture, Decorations, and Old Master Paintings." On view from 5/26. 6/1 at 2: "American Paintings, Drawings, and Watercolors." On view from 5/26. 6/7 at 6: "Oriental Rugs and Carpets." On view from 6/3.

DOYLE—175 E. 87th St. (427-2730). 6/1 at 10 a.m.: "Belle Epoque, Including Fine 19th-Century Furniture, Paintings, and Decorations and Art Nouveau and Art Deco." On view from 5/28.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/1 at 10:15 a.m. and 2: "Chinese Works of Art." On view from 5/27. 6/2 at 10:15 a.m. and 2: "Japanese Works of Art." On view from 5/27. 6/3 at 10:15 a.m. and 2: "Old Master Paintings." On view from 5/28. 6/4 at 10:15 a.m. and 2: "Fine English Furniture and Decorations." On view from 5/28. 6/4 at 10:15 a.m. and 2: "Oriental Rugs and Carpets." On view from 5/28. 6/7 at 2: "Fine Books and Manuscripts." On view from 6/2. 6/8 at 2, 6/9 at 10:15 a.m. and 2: "Important 20th-Century Decorative Works of Art." On view from 6/3. 6/9 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: 19th-Century and Old Master Paintings." On view from 6/5. 6/10 at 10:15 a.m. "Sporting Paintings." On view from 6/4. 6/10 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Art Nouveau and Art Deco." On view from 6/5. 6/13 and 6/14 at 10:15 a.m. and 2: "Important Jewelry." On view from 6/9.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MUSIC AND DANCE

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MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

oyce Theater, 175 Eighth Ave. at 19th St. (242-800).

Lincoln Center: 62nd–66th Sts., between Columbus nd Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. 563-8000).

Merkin Concert Hall, Abraham Goodman House, 29 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. 570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, June 1

HYUNJOO YUN, mezzo-soprano (N.Y. recital debut), with pianist Thomas Grubb. Music of Monteverdi, Mendelssohn, Wolf, Mahler, Rorem, Debussy. Merkin Concert Hall at 8. $10.

ETHELMAE FIELDS, soprano, with pianist Deborah Jamini. Songs of Somary, Turina; German and French songs, amd spirituals. Weill Recital Hall at Carnegie Hall at 8. $10.

MARIANNE PRUIKSMA, soprano. Music by Handel, Mozart, Schubert, Brahms, Wolf, Strauss, Rorem, others. YWCA, Lexington Ave. and 53rd St., at 7:30. $5.

HORVITZ, MORRIS, PREVITE TRIO/HORVITZ AND HOLCOMB DUO—Works for duo and trio, inlcuding premieres by Horvitz and Holcomb. Whitney Museum at Philip Morris, Sculpture Court, Park Ave. and 42nd St., at 7:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

SALLY MUNRO, vocalist. Lincoln Center Library at 4. Free.

ON WEISS TRIO—Jazz. The Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

Thursday, June 2

CELEBRATION . . . STEINWAY AT CARNEGIE HALL—To mark the 135th anniversary of Steinway & Sons, and the unveiling of its 500,000th piano, an-all star recital featuring 24 pianists, including Lazar Berman, Shura Cherkassky, Misha Dichter, David Dubal, Vladimir Feltsman, Joseph Kalichstein, Ruth Laredo, Christopher O'Riley, Robert Taub, Jean-Yves Thibaudet, Alexander Toradze, Ilana Vered, Charles Wadsworth, Alexis Weissenberg. Guest appearances by Van Cliburn, others. Carnegie Hall at 8. Benefit for the Steinway Foundation: $25–$100.

ROBERT HERRING, baritone, with pianist Stanley Sonntag. Music of Hopkinson, MacDowell, Griffes, Watts, Copland, Norton, Foster, and popular music by Kern, Porter, Rodgers, Gershwin. Merkin Concert Hall at 8. Benefit for DIFFA, the Design Industries Foundation for AIDS. $17.50.

GUARNERI QUARTET—Final concert in the Beethoven Quartet series: Op. 18, No. 3; Op. 95; Op. 132. Metropolitan Museum at 8. $16.

MORDECAI SHEHORI, pianst. Works of Rameau, Beethoven, Chopin, Rachmaninoff, Tchaikovsky-Pabst. Weill Recital Hall at Carnegie Hall at 8. $15.

CHAMBER SOUND—Music for woodwind octet. Beethoven's *Rondino;* Mozart's *Serenade* No. 11; Beethoven's Octet Op. 103; Dvorak's *Slavonic Dances.* N.Y. Public Library, York Ave. at 78th St., at 7. Free.

VIRTUOSI WIND QUINTET—"Hour of Winds," by New Music for Young Ensembles. Music by Siegmeister (world premiere), Luening (N.Y. premiere), Ambrosio, Hindemith, Ravel. St. Peter's Church, Lexington Ave. and 54th St., at 8. $8.

THE ENGLISH CONSORT—Music for voice and viols, by Brade, Schein, Nicolai, du Caurroy, Gibbons, Ford, Parsons, Byrd. St. John the Evangelist Church, First Ave. and 55th St., at 8. $6.

LEONARDO TRIO—Brahms's Piano Trio in B Op. 8. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

LILY NEW, pianist. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

MILA DE COSTA, vocalist. Lincoln Center Library at 4. Free.

LOU GRASSI & DIXIE PEPPERS—Jazz. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BARGEMUSIC—Cellist Warren Lash, violinist Daniel Phillips, pianist William Tritt. Schubert's *Sonatine* No. 1; Beethoven's Cello and Piano Sonata in D; Ravel's Piano Trio (1915). Fulton Ferry Landing, Brooklyn, at 7:30. $12.

Friday, June 3

TRIO BELL'ARTE—Flutist Robert Stallman, oboist Humbert Lucarelli, harpsichordist Elaine Comparone. Harpsichord Unlimited SummerFest: "CPE Meets the Moderns." Sonatas and trios by CPE Bach; McKinley's *Spring Sonata* (world premiere); Baksa's *Fantasy Partita* (N.Y. premiere). Weill Recital Hall at Carnegie Hall at 8. $10.

GRAHAM PARKER, singer-songwriter. Roseland, 239 W. 52nd St. (757-3100), at 9. $20. In advance, at Radio City Music Hall box office, $18.50.

MARTIN FOSTER, violinist/**EUGENE PLAWUTSKY,** pianist. Works by Guarnieri, Cardoso, Villa-Lobos, Mignone, Nobre. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. Free.

KUH LEDESMA, singer, with the band Music and Magic. Popular music of the Philippines, with pop music. Carnegie Hall at 8. $25–$40.

SAINT IGNATIUS CHOIR—Program of motets arranged by Richard Boukas, based on music of The Beatles. St. Ignatius Church, West End Ave. and 87th St. (864-4245), at 8. Benefit for the Garden Project of the Tamarand Foundation, which creates gardens for AIDS-care facilities in New York: $10.

ART FARMER QUINTET, with Clifford Jordan. JazzPort, South Street Seaport, 210 Front St. (608-7889), at 8 and 10. $18.50.

UJC DISCOVERIES CONCERT—Harold Mabern Trio, Adam Wade host. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $10, in advance $8.

BONG JEOHN, bass-baritone. Schubert's *Winterreise.* CUNY Graduate Center Auditorium, 33 W. 42nd St., at 8. Free.

SHARON SHAFFER, vocalist. Lincoln Center Library at 4. Free.

DENNIS YERRY QUARTET—Jazz. Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

GIACALONE AND SARD—Folk music. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

JAZZ AT NOON—A jam session, with flutist Allie Ryerson. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

Saturday, June 4

CANTICUM NOVUM SINGERS AND ORCHESTRA, Harold Rosenbaum conductor; tenor Daniel Pincus, baritone Glenn Billingsley, harpsichordist Edward Brewer, cellist Annabelle Hoffman. 15th-anniversary concert: "A Bachanalia." Bach program, including Cantata No. 68 and Suite No. 3 in D. Merkin Concert Hall at 9. $15; with reception, $25.

HAI YUEN CHORUS, Chung-Mou Chu conductor, with vocal soloists. Music from China; also operatic arias and art songs. Alice Tully Hall at 8. $10, $12.

KIYOMI AOKI, pianist. Music of Mozart, Chopin, Debussy. Weill Recital Hall at Carnegie Hall at 8:30. $10.

MUSIC OF SOUTH INDIA—Violinist Shankar, tablist Zakir Hussain, percussionist T.H. Vinayakram. Symphony Space at 8. $12.50, $15.

LAS VEGAS MUSIC AND DANCE ENSEMBLE—Music of Beth Mehocic, for trumpet, flute, piano; soprano Debra Greschner; and dancers. Weill Recital Hall at 2. $8.

GREENWICH HOUSE JAZZ ENSEMBLE, with Robert Aldredge and Jonathan Dorfman leaders. Top of the Gate, Village Gate, Bleecker St. at Thompson St. (242-4770), at 1. Free.

NANCY KURLANDER, clarinetist, with pianist Mark Pakman, soprano Lois Winter, and the Forster String Quartet. Schumann, Debussy, Jacob, Dukas, Ravel, Rachmaninoff, Sichel, Bassi. Mannes Concert Hall, Mannes College of Music, 150 W. 85th St., at 3. Free.

EGYPTIAN SHOW—Singers Ahmed Adawya, Violette; dancer Nora, and comedian Helmy Elmeligy. Town Hall at 8. $35–$85.

MICHAEL ROBINSON, composer. Works for computer synthesizers. St. Peter's Church Music Room, Lexington Ave. and 54th St. (935-2200), at noon. Donation.

ART FARMER QUINTET—See 6/3.

CHINESE MUSIC—Traditional and classical works, by Yu-Yum Wu on the 16-string zither, and Wilson Mao on the 21-string zither. Chatham Square branch, N.Y. Public Library, 33 E. Broadway, at 2:30. Free.

GAIL KNIPPER, clarinetist. Lincoln Center Library at 2:30. Free.

MARA WALDMAN, pianist/**LINDA CURTAIN,** soprano/**PATRICIA THOMPSEN,** mezzo-soprano. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

JOE AND WILLIE KELLY/LIAM MURPHY—Irish-style reels and polkas on fiddle, with guitar. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

SER BORICUA ES UN HONOR (It's an Honor to Be Puerto Rican), El Conjunto de Sunset Park. Brooklyn Heights branch, Brooklyn Public Library, 280 Cadman Plaza West (718-780-7789), at 12:30 and 2. Free.

Sunday, June 5

TCHAIKOVSKY CHAMBER ORCHESTRA (formerly the So-

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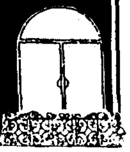


Take Time To Read
Want to read more?
Talk less. Keep a book in your briefcase, by your bed.
Get up 15 minutes early.
Read a new poem aloud each night before dinner.
Can't sleep?
Don't count sheep.
Read.
Turn off the tube.
Tune into books.
Expand your horizons.
Read for fun.
Read for information.
Use your library.
American Library Association

viet Emigre Orchestra), Lazar Gosman music director; pianist Sara Wolfensohn. Britten's *Simple Symphony;* Mozart's Piano Concerto No. 12; Tchaikovsky's *Serenade* in C for Strings. Weill Recital Hall at Carnegie Hall at 8:30. Benefit (877-5532): $25–$100.

VILLAGE CHAMBER ORCHESTRA, Dirk-Holger Bambeck conductor; violinist Osvaldo Ciancio. Mozart's Violin Concerto in A; Honegger's *Pastorale;* Delius's *On Hearing the First Cuckoo in Spring;* Wolf's *Italian Serenade.* St. John's in the Village, Waverly Pl. and 11th St. (254-9703), at 5. $5.

METROPOLITAN GREEK CHORALE, George Tsontakis conductor. Popular and classical Greek music, by Marc-Antonio Consoli (world premiere), Tsontakis, others. Merkin Concert Hall at 8. $15.

ARLINE LANIN, pianist. Bach, Beethoven, Rachmaninoff, Schubert. Merkin Concert Hall at 3. $12.

NOVA CHAMBER ENSEMBLE—Violinist Laura Seaton, cellist Erik Friedlander, pianist Laryssa Krupa; guest artist soprano Elena Heimur. Music by Carlos Rausch (world premiere), Ravel, Brahms. Ukrainian Institute of America, 2 E. 79th St., at 5:30. $10.

ST. PETER'S CHURCH—At 5: Jazz Mass, Eddie Bonnemere Orch. JESU Choir; offering. At 7: MEAME Multi-Ethnic African Music Ensemble; $6. Lexington Ave. and 54th St.

ADVENT LUTHERAN CHURCH CHOIR—Faure's *Requiem,* other sacred works. Broadway at 93rd St., at 3. Benefit; $5.

SOUNDS FROM THE LEFT BANK—Queens Symphony Orchestra's new-chamber music series. Pianist-composers Tania Leon and Joel Mandelbaum performing their own works; also music by Gideon, Brings, Musgrave. Flutist Patricia Spencer, cellist Alexander Kouguell, pianist Genevieve Chinn. PS 1, 46-01 21st St., Long Island City (718-275-5000), at 3. $7.

BROYHILL CHAMBER ENSEMBLE, with pianist Michael Isador. Reger's *Serenade* Op. 141A; Beethoven's String Trio Op. 9, No. 1; Faure's Piano Quartet Op. 15. Gershwin Theater, Brooklyn College, near Flatbush and Nostrand Aves. (718-434-1900), at 2. $8.

RONALD CROSS, harpsichordist. Bach progam, including the 15 three-part *Inventions.* Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500), at 7. $2.50.

MICHAEL PHILIP DAVIS, tenor, with pianist Dan Franklin Smith. Operatic arias, art songs, and Jewish liturgical works. Kings Bay Y, 3495 Nostrand Ave. at Ave. V, Brooklyn (718-648-7703), at 3. $9; in advance, $7.

BILLIE HOLIDAY MEMORIAL—An outdoor concert, featuring senior musicians. Parsons Gardens, 158-25 76th Rd., Flushing (718-463-7700), at 2. Free.

BARGEMUSIC—See 6/2. Today at 4.

Monday, June 6

DOMINIQUE LABELLE, soprano, with pianist Martin Amlin. Rossini, Schumann, Barber, Debussy. Merkin Recital Hall at 8. $8.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor; La Stravaganza ensemble playing Baroque instruments; mezzo-soprano D'Anna Fortunato, soprano Julianne Baird, baritone David Arnold; also dancers. Semi-staged performance of Purcell's *Dido and Aeneas,* directed by Paul C. Echols; Britten's *Hymn to St. Cecilia* and Choral Dances from his *Gloriana,* choreographed by Dorothy Olsson. St. Peter's Church, Lexington Ave. and 54th St. (799-2528), at 8:30. $15 or $50 (sponsor).

CHURCH CHOIR, Harold Stover conductor; pianist Nancy McDill, organist Daniel Junken. Vaughan Williams's *Fantasia on "The Old 104th";* Leighton's *Te Deum, Festival Fanfare,* and *Veni Creator Spiritus* (N.Y. premiere); works by Holst and Howells. Second Presbyterian Church, 6 W. 96th St. (749-1700), at 8. $5.

GUY BOVET, organist. Bach, Marchand, Petrali, and old Spanish masters; also improvisations. St. John the Evangelist Church, 55th St. and First Ave., at 8. $7.

NEW YORK CHAMBER ORCHESTRA, Constantine Kitsopoulos conductor. Bach and Hindemith. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

KATHERINE JOHNSON, vocalist. Lincoln Center Library at 4. Free.

EVA JASLER, harpist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

WEST VILLAGE CHORALE SUMMER SING—Walter Klauss conducts open readings of Bach's *Magnificat* and Beethoven's *Mass* in C; Elizabeth Rodgers accompanist. Church of St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $5, seniors $3; $35 for season of eight sessions.

NEW YORK STRINGS—Mozart, Ellington, Haydn, others. Brooklyn Public Library, Homecrest branch, Coney Island Ave. near Ave. V, at 3:30. Free.

Tuesday, June 7

AMIRAM RIGAI, pianist. Works by Tzvi Avni (U.S. premiere), Bach-Tausig, Mozart, Beethoven, Raphling, Chopin, Liszt. Merkin Concert Hall at 8. $10.

GEORGE MINTZ, pianist. Works by Mozart, Schubert, Bartok, Dohnanyi. Weill Recital Hall at Carnegie Hall at 8. $8.

NORTH/SOUTH CONSONANCE, Max Lifchitz conductor; soprano Lynn Vardeman. Bernardo Feldman (N.Y. premiere), Allan Blank (N.Y. premiere), Howard Quilling (world premiere), Diego Luzuriaga (world premiere), Frederick Glesser (N.Y. premiere). Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

NEW AMSTERDAM SINGERS—See 6/6.

MUSIC WITHOUT WALLS, Jack Perla conductor-pianist, with dancer-choreographer Annette White. Music includes premieres. Harry DeJur Playhouse, Henry Street Settlement Arts for Living Center, 466 Grand St. (598-0400), at 7. $8.

REIN RANNAP, pianist-composer/**VERA VIIU ALLIK,** soprano. Liszt's twelve *Hungarian Rhapsodies;* works by Bach, Chopin, and improvisations on Schubert, others. Liederkranz Foundation, 6 E. 87th St., at 7. $8.

CARLA WOOD, mezzo-soprano/**DAVID SIEVERS,** pianist. Works by Handel, Schubert, Mahler. Trinity Church, Broadway at Wall St., at 12:45. Free.

STRING OF PEARLS—1940s big-band music by a six-piece group. The Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

SATO MOUGHALIAN ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

OLU DARA/NATCHEZSIPPI DANCE BAND—Brooklyn Public Library, Sunset Park branch, Fourth Ave. and 51st St., at 4. Free.

OPERA

UN BALLO IN MASCHERA, by Verdi. Fully staged, with orchestra. Regina Opera, at Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 6/4, 11 at 8; 6/5, 12 at 4. $7; seniors, $6; children, free.

CARMEN, by Bizet. Staged production, with orchestra, by Manhattan Opera Ensemble. Washington Irving High School, Irving Pl. and 16th St. (254-9192). 6/2 at 7:30. $10.

IOLANTHE, by Gilbert and Sullivan. 6/1–19. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Wed.-Sat. at 8; Wed. at 2; Sat., Sun. at 3:30. $17.50 Wed., Thur.; $20 weekends. Students, seniors $12.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/26. Tickets, $5–$42. 5/31 at 8: *Jewels.* 6/1 at 8: *Square Dance, Liebeslieder Walzer, Western Symphony.* 6/2 at 8: *Interplay, Liebeslieder Walzer, Chaconne.* 6/3 at 8: *Jewels.* 6/4 at 2: *Interplay, Sonatas and Interludes, The Unanswered Question, Western Symphony.* 6/4 at 8: "Divertimento" *from Le Baiser de la Fee; The Cage, Allegro Brillante, Chaconne.* 6/5 at 1: *Ecstatic Orange, Liebeslieder Walzer, The Unanswered Question.* 6/5 at 7: *Jewels.* 6/7 at 8: *La Sonnambula, Piano Pieces,* and a new AMF work TBA.

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/11. Tickets, $9–$55. 5/30 at 8: *La Bayadere.* 5/31 at 8: *Raymonda (Grand Pas Classique); Drink to Me Only With Thine Eyes* (world premiere), by Mark Morris, to music by Virgil Thomson; *Gaite Parisienne.* 6/1 at 2: *Drink to Me Only With Thine Eyes, Dark Elegies; Symphonie Concertante.* 6/1 at 8: *Les Sylphides, Gala Performance, Raymonda.* 6/2 at 8: *Drink to Me Only With Thine Eyes, Gala Performance, Bruch Violin Concerto No.*

1. 6/3 at 8: *Drink to Me Only With Thine Eyes, Dark Elegies, Gaite Parisienne.* 6/4 at 2: *The Informer, The Leaves Are Fading, Bruch Violin Concerto No. 1.* 6/4 at 8: *Drink to Me Only With Thine Eyes, Dark Elegies, Gaite Parisienne.* 6/6 at 8: *Stravinsky Violin Concerto, Giselle.*

Sydney Dance Company

ITY CENTER—Through 6/5. Tickets, $15–$35. *After Venice,* based on Mann's novella *Death in Venice:* 5/31, 6/1 at 8. *Shining:* 6/2, 3 at 8; 6/4 at 2 and 8; 6/5 at 3.

Karole Armitage/Armitage Ballet

OYCE THEATER—Through 6/5. Tickets, $20. Program includes *Duck Dance, Crucifixus, Oh My God,* music by Jeffrey Lohn; *Kammerdisco,* music by Lohn; *The Last Gone Dance.* 5/31–6/3 at 8; 6/4 at 2 and 8; 6/5 at 2.

Other

LVIN FORTEAU & THE CARIBBEAN DANCERS—Dancing, chanting, and drumming of Shango, a Trinidadian Afro-Christian sect; Baptist hymns and spirituals; also the bongo, limbo, and kalinda stick fighting. Brooklyn Public Library Eastern Pkwy. branch, 1044 Eastern Pkwy. (718-756-5150). 6/7 at 3:30. Free.

BALASARASWATI INSTITUTE OF INDIAN MUSIC AND DANCE—Bharata Natyam, South Indian dance and music, by the dancer-singer Lakshmi, with flutist T. Viswanathan, other musicians. New India House, 3 E. 64th St. (627-1076). 6/2; reception at 6, performance at 6:45. A benefit: suggested contribution, $50.

CRANKHOUSE—A collaboration by choreographer Jim Self and visual artist Frank Moore. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/2, 3, 4 at 8; 6/5 at 3. $10.

DANCEAFRICA—Annual celebration of African dance and music, with many performers and groups participating, including Urban Bush Women, Sabar Ak Ru Afriq, Rose Marie Guiraud, Les Guirivoires. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 6/4 at 2 and 8; 6/5 at 2 (different program). $12–$22; 16 and under, $6–$11.

DANCE JUNE LEWIS AND COMPANY—*The Blue and the Red That Makes Purple; Inside White; Going home; Rhapsodic Blue.* Gershwin Theater, Brooklyn College, near Flatbush and Nostrand Aves. (718-434-1900). 6/4 at 8. Benefit for Dance Scholarship Funds: $10.

FIVE BIRTHDAY BREEZES—Composer-performer Mardi-Ellen Hill, choreographer Gerri Houlihan, with 20 musicians and dancers. NYU University Theater, 35 W. 4th St. (866-6356, 998-5402). 6/3, 4 at 8. $10.

GINA GIBNEY DANCE—"I Hate My Job," dances about the ordeal of working. Nikolais/Louis ChoreoSpace, 33 E. 18th St. (924-0077). 6/2, 3, 4 at 8. $6.

A JOINT DANCE CONCERT—Nayo Takasaki's *La Trio* and *Who Has Seen the Wind;* Gabriela Simon's *Rhoda* and *Cherry Blouse;* also an improvisation that features both. Cunningham Studio, 55 Bethune St. (674-0063, 477-2485). 6/4, 5 at 8:30. $8.

LEARNED INSTINCTS—Dance/theater works about personal evolution, by Bernhard, Bien, Buck, Ferguson, Lee, Shapiro. CSC Theater, 136 E. 13th St. (677-4210). 6/7–12 at 8. $16.50. Opening-night benefit, $30, for the New York Choreographers' Alliance.

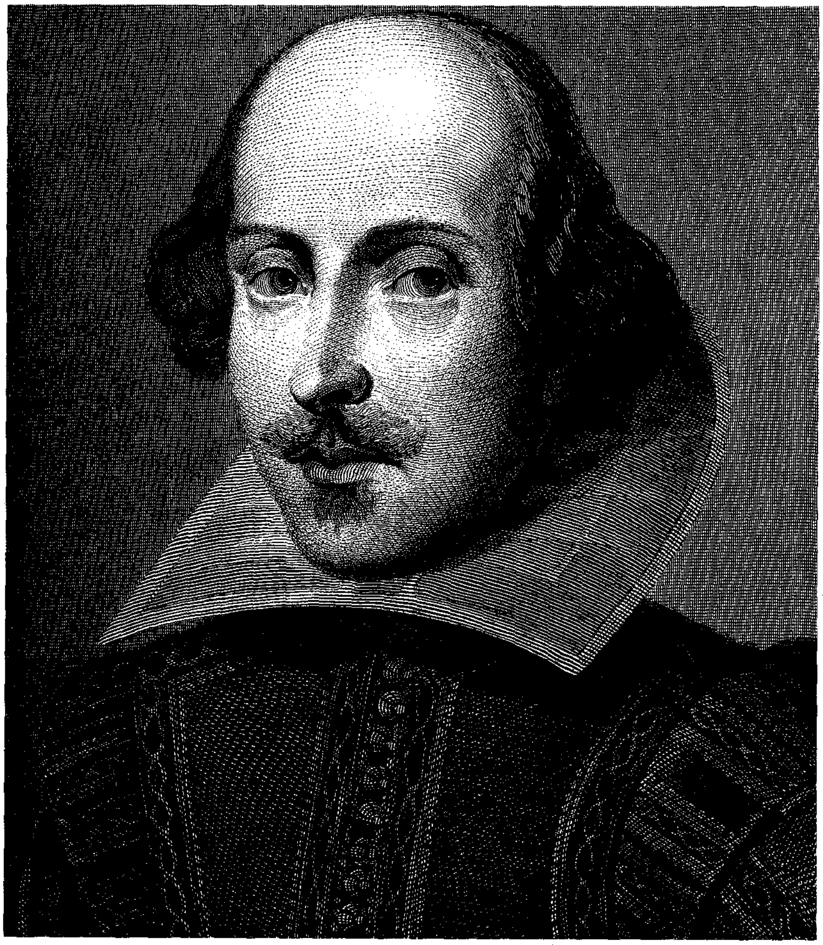
MATTHEW NASH MUSIC & DANCE—Program includes the N.Y. premiere of *Almanac,* to Bach's Brandenburg Concerto No. 4. CSC Repertory Theater, 136 E. 13th St. (677-4210). 6/2, 3, 4 at 8; 6/5 at 3 and 7. $10, $15. Opening-night gala, $50.

NEW DANCE SPRING 88—Works of Estabrook, Brianski, Wingrove, Coope, Albano, Beaumont, Alexander. David Howard Dance Center, 211 W. 61st St. (757-9877). 6/2, 3, 4, 5 at 9. $7.

SUDHA CHANDARAN, with musicians. Classical Indian dance. Carnegie Hall, 6/4 at 8. $10–$50.

SYNERGIC THEATER—Movement/image/sound theater, in a program featuring N.Y. premieres of works by Suzanne White Manning and David Manning and two solos by Richard Haisma. Pace U. Schaeberle Studio Theater, 10th floor, 41 Park Row across from City Hall Park (799-5562, 10–4). 6/2, 3, 4 at 8. $6.

UDAYKEE & COMPANY—Postmodern group from Georgia, in *Sleepdancing.* Fools Company OFFESTIVAL, John Houseman Theater Studio, 450 W. 42nd St. (307-6000). 5/31–6/3 at 8. $15.



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It may just be the factor that decides whether this year's sales goals are to be or not to be.

BUSINESS COMMITTEE FOR THE ARTS, INC.

This advertisement prepared as a public service by Ogilvy & Mather.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/-continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

LA GAMELLE—59 Grand St., bet. W. Broadway and Wooster St. (431-6695). Casual. French. Spcls: couscous, poulet moutarde, mussels provencale, baby salmon. Res. sug. D daily 4–4 a.m. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. Classical music Sat.–Sun. noon–5. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RACHEL'S—422 W. Broadway, bet. Prince and Spring Sts. (431-4790). Casual. American. Spcls: homemade lobster ravioli in cream sauce, sauteed calves liver with peaches and prunes, filet of sole with roasted peppers and fried shallot. Res sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 9 a.m.–4:30. D Mon.–Thu. 6:30–11, Fri.–Sun. to midnight.**(M)** **AE, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M-E)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Private parties. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Casual. American. Spcls: pan roasted spicy moulard duck, smoked game stew, lobster glazed with orange butter. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Pianist Tue.–Sat. from 8 p.m. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Sat. 6–11. Pianist Tue.–Sat. Outdoor cafe. Free D parking. Closed Sun. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I-M)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

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RESTAURANTS

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M) AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M) AE, CB, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all oloi e limone, piccata alla lombarda. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M) AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–-Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M) AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I) AE.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I) AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. to 10:30. Private parties for 20–120. Ent. Tue.–Sat. from 8:30. **(M) AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M) AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M) AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M) AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M) AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M) AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.–-Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M) AE, CB, DC, MC, V.**

WOODS—148 W. 37th St. (564-7340). Casual. New American. Spcls: poached sole with creme fraiche and horseradish, medallions of veal with shiitake mushrooms, steamed vegetable plate. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E) AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M) AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M) AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M) AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M) AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M) AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M) AE, CB, DC, MC, V.**

CHALET SUISSE—6 E. 48th St. (355-0855). Dress opt. Swiss. Spcls: fondu's, veal alla Suisse, rack of lamb. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–9:30. Pre-theatre D 5–7. Closed Sat.–Sun. **(M) AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M) AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

J. SUNG DYNASTY—511 Lexington Ave. in the Hotel Lexington, at 48th St. (355-1200). Casual. Hunan/-Manchurian. Spcls: Hunan honeyed ham, General Tso's chicken, pork chops Harbin style. Res. sug. L daily 12:30–3. D daily 5:30–10:30. Private parties for 10–80. Pianist nightly. **(M)** **AE, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux mórilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L

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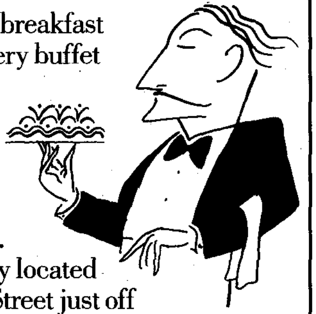

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AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–-Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTA BELLA—754 Ninth Ave., at 51st St. (307-5484). Casual. Italian. Spcls: veal fiorentino, swordfish capriccioso, scallopine pasta bella. Open Mon.–Thu. noon –11, Fri.–Sat. noon–midnight, Sun. 1–11. **(M)** **AE, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili tomale, rabbit stew with buttermilk biscuits. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–-Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

IAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

HE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

ASTA ROMA—315 W. 57th St. (265-5050). Casual. Italian. Spcls: 24 different pastas, angel hair Pasta Roma, salmon in champagne sauce. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

ETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: Caesar salad, prime rib, veal chop, lobster tail. Res. sug. L daily noon–3:30. Br Sat.–Sun. noon–3:30. D daily 5–midnight. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ANABELLE'S—1294 Third Ave., at 74th St. (772-8100). Dress opt. American/French. Spcls: roast boneless squab and grilled sweetbreads with savoy cabbage, shallots and sherry vinegar sauce; sauteed Norwegian salmon in horseradish crust with cucumber, creme fraiche and salmon caviar; grilled swordfish with snowpeas, spring onions and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 6–11. **(M-E)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–6:15. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. International. Spcls: blackened salmon, sirloin steak, salad plates. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D daily 5–1:30 a.m. **(I)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M–E)** **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprème de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–-Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta, beef filet braised in sauterne. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–-Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Thu. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5–10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

AU RIVAGE—408 Amsterdam Ave. (787-6900). Casual. French/mediterranean. Spcls: homemade lobster ravioli with sage, cream and oyster mushrooms; grilled tuna with tomato, basil and balsamic vinaigrette; grilled veal chop with sauteed oyster mushrooms, cognac and light cream. Res. sug. D Sun.–Thu. 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(M)** **AE, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, brook trout grilled with rosemary oil and lemon. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5:30–2 a.m., Fri.–Sat. to 3 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.–Thu. 12:30–3:30, Sun. 1:30–4. D Mon.–Thu. 5–11, Sun. 4–11. Closed Fri. and Sat. **(M)** **AE.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

OYSHE—199 Columbus Ave., at 69th St. (873-3350). Casual. Japanese. Spcls: okinomiyaka, yakisoba. No res. Open daily noon–11:30. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. D Mon.–Thu. 5:30–11:30, Fri.–Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

CIRQUE DU SOLEIL—In a blue-and-yellow tent in Battery Park City, this one-ring French Canadian circus has no animal performers, only people—clowns and acrobats, mimes and performance artists, Oriental dancers and rock musicians. Some acts are being seen for the first time in a Western Hemisphere circus, and there are some special visual effects and staging. 5/30, 6/5 at 1 and 4:30; 6/1, 2, 3 at 8; 6/4 at 1, 4:30, 8; and there's a possibility the run will be extended. Tickets, $19–$37; children under 12 approximately half-price for all shows. Box office: 344-5910.

FAIRS, FROM THE LOWER EAST SIDE TO HARLEM, and into the boroughs, are all over this week, and here's an uptown-to-downtown Baedeker of the ones we know about: The **Boys Choir of Harlem Street Festival,** a three-day fun-fest, is both in the schoolyard and on 128th St. between Adam Clayton Powell Jr. Blvd. (Seventh Ave.) and Lenox Ave. There'll be rides for both adults and children, crafts, games, clowns, face-painters, and food, with proceeds going to the choir's Summer Camp Fund. Fair hours: 6/3, noon–9; 6/4, noon–10; 6/5, 1–7. And each day, the choir will offer two one-hour concerts: Fri. at 1:30 and 6, Sat. at 1:30 and 5; Sun. at 2 and 5. That's the best news . . . The **Federation of West Side Block Associations' Plantathon and Craft Fair,** 6/4, 11 a.m.–6, is confined to the east side of Broadway, between 72nd and 79th Sts., although the block associations involved include residents from 59th up to 110th Sts. Fairgoers can choose among plants and fresh flowers galore, and if your craving is for a yucca stump or a Madagascar palm, you'll find it here. There'll also be 100 crafts and antiques displays, a plant doctor, music by West Side performers, medical information, food and drink to buy, and a children's table where, for $1, a youngster can choose and plant a seed, learn how to care for it, and then take home the pot. Rain date, 6/5 . . . The **Lenox School Carnival and Block Party,** 6/3, noon–4, will be on 70th St., between Third and Lexington Aves. (if rain, then it'll just move into the school, 170 E. 70th St.). There'll be children's games, rides, party foods, white-elephant tables, old and new books, prizes, boutiques for new merchandise, and a souvenir booth . . . The **West 44th Street Better Block Association's Garage Sale** is just that—no outside commercial vendors, only residents (over 70 families), and no food or cooking stands, just home-baked things. A raffle, too. Date is 6/4, 10–6, between Ninth and Tenth Aves (rain date, 6/11) . . . The 16th annual **Murray Hill Block Party,** 6/4, noon–6 (rain date 6/5), will be on 35th St. between Lexington and Madison Aves. This year's tag is "The Great Murray Hill Shape-Up," and that means there'll be aerobic-and-fitness demonstrations, along with health—and other—foods. Also a walking tour of the historic neighborhood, carriage rides, crafts, entertainment, books, flea-market goods, children's fun, a raffle whose top prize is a week's trip for two to the Caribbean . . . **CANDU's Nuclear Disarmament Music Festival and Street Fair,** 6/4, will be on W. 16th St., between Fifth and Sixth Aves., from 10 to 5. Dancing in the streets, a bake sale, foods of many flavors, and music to browse by, from Irish, folk, salsa, rap, and other groups. Vendors will be on hand with jewelry, clothing, crafts, along with speakers on major concerns of this Chelsea neighborhood (and all of us): affordable housing, the AIDS crisis, and peace issues . . . The **12th Street Fair of the Village Temple Sisterhood,** 6/5, 11–5, will take over the street between University Pl. and Broadway, with white elephants, music, books, food tables, and many collectibles—this one states that it's the only street fair run by women only (rain date, 6/12) . . . In the same neighborhood and on surrounding blocks, the **Washington Square Outdoor Art Show** continues into the second of its three weekends, 6/4 and 5, noon to sundown . . . The **Lower East Side Jewish Festival** is another annual, this year 6/5, 11–6, on Essex St. between Canal and Grand Sts. (if rain, at Seward Park High School, Essex and Grand). Arts and crafts, songs and folk dancing, rides, visiting politcos to shake your hand, and, of course, plenty of Kosher food—all presented so everyone can take part in "an authentic Jewish experience in an authentic Jewish environment."

REVELS AND THEIR CAUSES—The **Make a Wish Foundation** helps terminally ill children realize a dream, and we can help, too, at **Sanka** coffee's event at the World Trade Center Austin J. Tobin Plaza, between Vesey and Liberty Sts. Date is 6/2 at 12:30, and the public can contribute, sample some coffee, and watch celebrities like the cast of Broadway's **42nd Street** and soap-opera stars play "Don't Spill the Beans" . . . The **Surf 'n' Turf Swim- and Walk-A-Thon** to benefit the **Brooklyn YWCA** begins 5/31 with swimmers, including jazz musician Henry Threadgill, doing laps at the pool, at 30 Third Ave., Brooklyn, through 6/4, and the "Turf" portion from 10 a.m. 6/5 in Prospect Park, entrance near Grand Army Plaza, with Melba Tolliver leading the walkers /runners. Everybody's eligible, with friends and colleagues pledging money, $3 for either event, $5 for both (718-875-1190) . . . .**Literacy Volunteers'** annual fundraiser, always a big draw, will be 6/2 at Christie's, 502 Park Ave. (59th St.), at 8. Reading from their own works: Pat Conroy, Dominick Dunne, Toni Morrison, Kurt Vonnegut, and Tom Wolfe, prize-winners and/or best-sellers all. $150 includes supper and reception. Liz Smith hosts, Edwin Newman will make the introductions . . . To benefit the **Merce Cunningham Dance Company, an art sale** 6/1–4, includes donated works by Rauschenberg, Oldenburg, Rivers, Katz, Cunningham himself, and over 40 other contemporary artists. At the BlumHelman Gallery, 20 W. 57th St., during business hours . . . A **Sunset Cruise** to benefit the work of **Westpride,** a citizens group promoting "rational planning and appropriate development on the West Side," will sail from Circle Line's Pier 83 6/7 at 7. The passengers will include Broadway, political, and literary friends or members of Westpride; tickets, $50 and $100 (787-5450).

CALENDAR NOTES—Speaking of "benefits" and "volunteers"—if you're wondering how to become one and do more than stuff, lick, and stamp envelopes (not that that doesn't need to be done, too), note the **New School's seminar "Summer Volunteer Options."** It's free, 6/2, 6–8, at 66 W. 12th St. There'll be speakers from organizations that need hands-on, one-on-one help with the abused, the homeless, shut-ins, the elderly, the sick, and more. This will give you several ideas on how and where, when and how you can make the city work better for everybody . . . If you're a **City Climber**—the athletic, hiking variety—whether a member of the C.C. Club or just a frequent city explorer of geological areas in our parks, then check out the club's next open meeting, 6/2 at 7, at EMS, Broadway and 61st St. "Climbing in New York City Parks" is the topic to be discussed by representatives of Outward Bound, the Parks Department, the American Alpine Club, as well as liability lawyers and other experts on the ins and outs (maybe ups and downs, too?) . . . The annual **Prospect Lefferts Gardens House Tour,** 6/5, noon–5, includes visits to 19th and 20th-century restored houses in this historic-landmark Brooklyn area, including the work of artist-cabinetmaker Mark Esper. There's a flea market along Bedford Ave. the same day, not to mention the nearby Brooklyn Botanic Garden and Prospect Park's Lefferts Homestead Museum. Tickets $7, on tour day at 575 Flatbush Ave. between Maple and Midwood Sts. (718-284-6210) . . . Garrison Keillor's **A Prairie Home Companion** second annual Farewell Performance(s) at Radio City Music Hall are virtually sold out—**WNYC** to the rescue: the New York station will broadcast the 6/4 goings-on live at 8 p.m. Good show!

THE BOROUGHS ARE BUSY WITH FAIRS, too. Note: The **Spring Craft Fair of the Queens Occupational Training Center,** with everything on sale made by the students in their shop classes, is an annual highlight, this year both 6/1 and 2, 9:30 a.m.–2 p.m., in the schoolyard (if rain, then inside), at 41-15 104th St., Corona. Needlecrafts, wood, ceramic and plastic items, clocks, pillows, toys and dolls, hooked rugs, and more, with prices from 25 cents. Also games, a lunch or snacks whipped up by student cooks, a raffle, plants for sale, too. The students here are being taught skills along with academic courses, to help them contribute to the world we share, and they stage the fair themselves . . . **Bronx Week** begins 6/5: a parade along the Grand Concourse from E. Tremont Ave. to 153rd St., a flock of block parties, a shoppers' bazaar outside Joyce Kilmer Park at 153rd St. More on this next issue . . . Also in the Bronx, 6/5 is **Hudson River Day at Wave Hill,** W. 249th St. and Independence Ave. (549-2055), a celebration of our own Old Man River. There'll be shad tasting, rivermen telling their tales, stories, music, fun for all ages. 1–4:30, gate admission $2, seniors and students $1; extra charge for some events . . . A big bazaar winds up **BAM's Dance-africa** annual (see Dance listings), 6/4 and 5, 10–6, in the Ashland St. parking lot at the Brooklyn Academy of Music, 30 Lafayette Ave. African, African-American, and Caribbean food, fashion, crafts, and entertainment. Phone BACA for news on other Brooklyn street parties, **Nostrand Ave.** 6/4, **Midwood** and **Ave. L** 6/5 (718-783-3077) . . . "Why Go to Wimbledon?" is the catch-phrase of the **Staten Island Botanical Garden's Strawberry Festival,** a family day on 6/5, noon–4, at Snug Harbor Cultural Center, 1000 Richmond Terrace. It's part of the Wimbledon Weekend festivities, and you'll find cricket and lawn-tennis demonstrations, croquet, a baby parade, fortune tent, plant and gift sales, pony rides, a petting zoo, a tea tent, a pub tent, royal lookalike contest, a band concert, and more. Adults $1, children 50 cents (plus five activity tickets), under 5 free; charge for some events (718-273-8200).

TOURS

YORK AVENUE ESTATE/SHIVELY SANITARY TENEMENTS HISTORIC DISTRICT—A walk to explore the area, 77th–79th Sts., York Ave. to the East River, which is under the watchful eye of both tenants' associations and preservationists. 6/4 at 1, meet at CUNY, 535 E. 80th St., for an introductory slide show (rain date, 6/5). $5 (744-3958).

GUIDE SERVICE OF NEW YORK—6/4, 9 a.m.–5:30: "Lady Liberty's Melting Pot Tour"; includes a ride on the Staten Island Ferry, bus excursion to three city boroughs, ethnic communities like Little Ukraine, a Hasidic neighborhood, Chinatown, the Polish East Village, et al; $39, includes lunch. 6/5, 1–4, bicycle tour of Central Park; $24, includes bike rental. Reservations necessary (408-3332).

VILLAGE SIDE STREETS—From Sheridan Square to Abingdon Square in the West Village; 6/5 at 1, a 90-minute walk with Michael Levin (924-7187). $7.

ART DECO ARCHITECTURE—"Living It Up on CPW," a look at some of the major apartment houses along the park, with the Art Deco Society. 6/4, 2–5; meet at Sophia Brothers Warehouse, Columbus Ave. and 61st St. (925-4946). $8.

MURRAY HILL—6/5 at 4, a walk with Adventure on a Shoestring (265-2663). $5. Call for meeting place.

NEW YORK WALK-ABOUT—6/5 at 11 a.m. and 2: "Astor Place/East Village, The Old and the New"; meet on

OTHER EVENTS

S.E. corner of E. 11th St. and Second Ave. 6/5 at 2: "Brooklyn Heights, Forgotten by Time"; meet on S.W. corner of Remsen and Court Sts. $7 (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends).

JACKSON HEIGHTS—A walk with the Queens Historical Society, 6/4 at 11 a.m. (718-939-0647), led by Barry Lewis, focusing on architectural treasures from the 1920s and ethnic variety; $10 (does not include lunch). Note: 6/2 at 7:30, a lecture/slide show on the neighborhood, at Community United Methodist Church, 81-10 35th Ave.; free.

HUNGRY PEDALERS—Gourmet Bicycle Tour, 6/4 at 8:45 a.m., "Tour de Bronx" (rain date 6/5): From the South Bronx through Throgs Neck, with Italian food, an Irish pub, picnic site, and skyline views. Meet at the Maine Monument, N.E. corner of Columbus Circle, 59th St. and C.P.W. (595-5542 or 222-2243). Fee: $12 or $20 for two (you buy your own food).

FULTON FISH MARKET TOUR—Sponsored by the South Street Seaport Museum every first and third Thurs. of each month. 6/2, 6 a.m.–7:30 a.m.: Enjoy a Manhattan clam chowder breakfast and tour the largest wholesale fish market in the country; tour begins at 171 John Street, between South and Front Sts. $15. Reserve (669-9416).

SIDEWALKS OF NEW YORK—6/4 at 1: "Stars Around the Park," a walk past homes of the famous in the area; meet in front of the Guggenheim Museum, Fifth Ave. and 89th St. 6/4 at 6 or 8: "Ye Olde Tavern Tour"; meet at the iron-and-glass kiosk, Astor Pl. subway entrance across from Cooper Union. 6/5 at 1, "The Far West Village"; meet at Sunset Strip, 113 Horatio St. at West St. Each tour, $10 (517-0201).

CENTRAL PARK—6/5 at 2, meet at Belvedere Castle, 79th St. south of the Great Lawn, for a walk and talk: "Ribbit! Splash! Buzz!," to meet some of the park's creatures. Free.

INWOOD HILL PARK—6/7, 6–7:30 p.m., a walk with Rosemary Vance, to learn about survival in the park. Meet at the flagpole near the Isham St. entrance; $3 (304-0730).

PROSPECT PARK ENVIRONMENTAL CENTER—6/4 at 1: "The Great Brooklyn Bridge," under, around, and onto, with Muriel and Phil Bayer. Meet on the Brooklyn side, Fulton Ferry Landing; $4 (718-788-8549).

BROOKLYN HISTORICAL SOCIETY—"Brooklyn's El," a ride on the train, to learn something of transit history; 6/4 at 1, meet at the Transit Museum, Boerum Pl. and Schermerhorn St.; $5 (718-624-0890).

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 6/4, Marine Park, Brooklyn. 6/5, bike tour in Queens.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 5/31 at 7:30 p.m., a full-moon walk, in search of horseshoe crabs; $2. 6/4 at 10 a.m., a daylight walk with the same objective; $3. A Woodlands walk every Sat. at 10:30 a.m., a different topic each week: $2 . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 6/5 at 11 a.m., a walk and talk about mushrooms, wildflowers, animal adaptation; free.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 6/4, a walk through three Brooklyn beaches, including residential neighborhoods; meet at 10 a.m., token booth, Sheepshead Bay D-train station; $1 (473-5159, nights till 11 p.m.). 6/5, a walk along "Ladies' Mile," where the fashionable once shopped, an area that includes the Spanish-Portuguese Synagogue cemetery and cast-iron architecture; meet at 1, Sixth Ave. and 23rd St., N.E. corner, near Chemical Bank; $1 (929-6038, nights before 10).

SPORTS

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 6/6–8 at 7:30: vs. Boston. $7.50-$11 . . .**Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 5/30 at 1:35 and 5/31, 6/1 at 7:35: vs. Los Angeles; 6/2, 6/3 at 7:35, 6/4 at 3:20, 6/5 at 1:35: vs. Chicago. $6–$11.

SPORTS COMPETITION—New York State Games for the Physically Challenged: Over 1,000 physically challenged athletes, ages 5–21, will compete in this 4th-annual sporting contest with track and field events, swimming, table tennis, and equestrian events; 6/2–6/5 at the Mitchel Athletic Complex and Nassau Commumnity College in Uniondale, L.I. Call 516-222-2778 for details. Free.

STEPS—L'eggs Mini Marathon: 6/4 at 10 a.m. Over 9,000 women runners of all ages and paces including Mary Decker Slaney will compete in this 6.2-mile event that begins and ends near Tavern on the Green in Central Park. Sponsored by the New York Road Runners Club (860-4455).

HORSE RACING—Belmont Spring Meeting, through 8/1 (718-641-4700). Daily except Tue.; post time, 1. $1.50, Grandstand; $5, Clubhouse. Featured: 5/30, Metropolitan Handicap; 6/4, Roseben Handicap; 6/5, New York Handicap.

CHILDREN

JUNE BALLOOOON!—Participate in all kinds of fun and activities in this annual festival sponsored by the Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400). Activities include a clothing designer workshop, a double-dutch contest, storytelling with Marcia Lane, a dance workshop with a performance by the Monifa African Dance Ensemble, animals, puppets, face painting, free balloons, jewelry and doll workshops, and much, much more. 6/5, 10 a.m.–5 (rain or shine). Free admission (charges for some activites and food). Roundtrip transportation from Grand Central Station available by reservation.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Musical Treats,* part of the "Lolli-Pops" concert series. 6/4 at 10:15 a.m. and 11:30 a.m. Bruno Walter Auditorium, Library of the Performing Arts, Amsterdam Ave. and 65th St. (704-2100). $20; also, 6/5 at 1:30 and 2:45 at the Katie Murphy Amphitheater, Pomerantz Center, Fashion Institute of Technology, 27th St. and 7th Ave. (704-0840). $20.

PUPPET EXHIBIT—See hand puppets, shadow puppets, marionettes from around the world, masks, miniature theaters, and sets. 6/4–7/9, Wed.–Sat. 10 a.m.–5 (closed, 1–2); Flushing Gallery, 136-73 41st Ave., Flushing Queens (718-463-7700). Admission, free.

CHILDREN'S DAY FAIR—Dinosaur workshops, dinosaur posters, dinosaur stick puppets, face painting, bowling, games, cake decorating, live animals, food, and much more. 6/5, 11 a.m.–4. Staten Island Institute of Arts and Science, 75 Stuyvesant Pl., Staten Island (718-720-0152). Free admission (individual charges for food and games).

LIGHTING THE MOON—Experiment with dance movement, enjoy a treasure hunt, tour an art exhibit, and participate in an art workshop. 6/5 at 2. Henry Street Settlement, Arts for Living Center, 466 Grand St. (593-0400). $2.50; children, 50 cents.

ILLUSION AND "PRIEST" IDIGITATION—An evening of magic and mirth with Father Jerry. 6/4 at 7:30. Nativity B.V.M. Church Hall, Rockaway Blvd. and 91st St., Ozone Park, Queens (718-845-3691). $6.

ODETTA—American folk music by the noted folksinger for all ages. 6/7 at 10:30 a.m. Davis Hall at CCNY, 133rd St. and Convent Ave. (977-7751). $2 (reserve).

THE WIZARD OF OZ—See the Frank Baum classic set to an original country-and-western musical score. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

CLAY PIT PONDS—End of Carlin St. off Sharrotts Rd., Charleston, S.I. (718-967-1976). 6/4, 1–2:30 or 3–4:30: "Children's Pottery"—Children can visit an abandoned clay pit and then make their own homemade pottery. Free (advance registration).

LONG RUNNERS—Mostly Magic: A magic show with Bob Markwood and Imam. Sat., 6/4 at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **Michael Taubenslag Productions:** 6/5 at 1:30: *The Funzapoppin' Magic Show;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . .**The Little People's Theater Company:** Every Sat. and Sun. through 6/19; at 1:30: *Three Little Pigs;* at 3: *Red Riding Hood.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve)

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 6/4, 1–2:30: "Turtle Talk"—Create marvelous magical turtles on the shore of Turtle Pond with artist Shari Weinberger. Free (reserve); also, 6/5 at 2 and 3: "Amazing Marionettes"—See the Leela Puppet Theatre in performance. Free (reserve); 6/5, 11 a.m.–5: "Dino-Day"—See dinosaurs of all sizes on the Great Lawn. Free . . . **The Dairy:** 64th St., mid-Park (397-3165). 6/5, 1:30–3: "Knock Your Socks Off!"—Have fun exploring theater and games in Central Park. Free (reserve) . . . **The Hans Christian Andersen Statue:** 72nd St. and Fifth Ave. in Central Park (397-3165): Every Sat. at 11 a.m. enjoy a different story. 6/4: *The Nightingale* by Diane Wolkstein; also, stories by the winners of the New York City Storytelling Contest every Sat. in June. Free.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Special Program: Children ages 5–12 are invited to attend a celebration of fantasy books in the Central Children's Room, **Donnell Library Center** branch, 20 W. 53rd St., during the month of June. Children are encouraged to come dressed as a favorite character from a children's book. Authors of fantasy books will be present and children will receive posters and souvenirs, and participate in fun activities. Call 340-0906 or 621-0636 for details . . . 6/1 at 11 a.m.: "Meet Theo Powell," an animal program with a bullfrog, a rabbit, a guinea pig, and a boa constrictor at the **115th Street** branch, 203 W. 115th St. (666-9393); also, presented 6/2 at 4 at the **Hamilton Grange** branch, 503 W. 145th St. (926-2147) . . . 6/1 at 3:30: "Stories," a program presented by Laura Simms at the **Jefferson Market** branch, 425 Avenue of the Americas (243-4334) . . . 6/2, 9, and 16 at 4: "Book-Making Workshop," a three-part writing and drawing workshop at the **Aguilar** branch, 174 E. 110th St. (534-2930) . . . 6/3 at 11 a.m.: "Toddler Story Time," a story program by Getchie Argetsinger at the **Muhlenberg** branch, 209 W. 23rd St. (924-1585) . . . 6/3 at 4: "Get in Shape During 1988," an exercise program for children and their parents at the **Bloomingdale** branch, 150 W. 100th St. (222-8030) . . . 6/3 at 4: "Turbino and His Magic," a program for children ages 6 and up at the **Tompkins Square** branch, 331 E. 10th St. (228-4747) . . . 6/4 at 1 (rain date, 6/11): "Kingfest 1988"—The New York Public Library will present a special storytelling event for children featuring the Be-One Storytellers at this year's celebration in honor of Dr. Martin Luther King, Jr. (6/4, 11 a.m.–7). Free. The Plaza, Adam Clayton Powell State Office Building, West 125th St. and Seventh Ave. . . . 6/4 at 2:30: "Lindy Hop," a lecture and demonstration by Judy Lefkowitz and featuring original Lindy Hoppers at the **Lincoln Center** branch, 111 Amsterdam Ave. (870-1630) . . . 6/4 at 2:30: "Violin Recital," a concert by grade school children at **Fort Washington** branch, 535 W. 179th St. (927-3533). Most programs require advance registration and are subject to change or cancellation.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 6/4 and 6/5 at 1 and 3: "Colorful Me"—Trace out the image of your body and make a body puppet with paint and collage materials; 6/5 at 2: "Back Pack Puppet Theatre"—See Laurent Devime, a puppeteer who wears his stage on his back and performs street shows. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 6/4 at 12:45: "More Than Movies"; 6/5, 10 a.m.–5: "June Balloooon!"—A day of fun and games (see above); 6/6 at 3: "Mask Story Making." Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 6/5 at 1 and 3: "Draw New York City"—Make a drawing of what you like best about New York City in this special workshop. 50 cents. Museum hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1 (must be accompanied by an adult).

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 6/4 at 2: "Amazing Mirrors"—Visitors will explore various learning disabilities by participating in an auditory and visual perception challenge. Hours: Wed.–Fri., 1–4; Sat.–Sun., 11 a.m.–5. $2.

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

THE BITTER END—149 Bleecker St. (673-7030). 6/1: Witness; Show of Hands. 6/2: The Magnetics; Shakin Snakes. 6/3: Metropolis; The Singles. 6/4: The Dragons; Then Omaha. 6/5: Nova. 6/6: Alligator Calls; Pale Nephews. 6/7: Lifestride; Comedy Night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). 6/1: Dave Valentin Quintet. 6/2–5: Illinois Jacquet Big Band. 6/6: Amy Duncan Brass Tacks All-Stars. 6/7–12: Gene Harris Big Band with Ray Brown, Jon Faddis, Slide Hampton, Frank Wess, Lew Soloff, Urbie Green. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 6/3: Seldom Scene. 6/5, 6: Zawinul Syndicate featuring Joe Zawinul. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 6/4: Jack Wilson and Santi DeBriano. 6/6–11: Kirk Lightsey. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 6/5: The Jay McShann-Ralph Sutton Quartet. 6/6: Hamiet Bluiett Telepathic Big Band. 6/7–12: Jim Roberts with Buddy Tate. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 6/2: Firing Squad, Margaret Ost, August, Kate McGill and Wacky Zacky. 6/3: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 6/4: Joe and Willie Kelly with Liam Murphy. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 6/5: Astrud Gilberto. 6/6: Les Paul Trio. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 6/1–4: Sir Roland Hanna. 6/7–9: Judy Carmichael. 6/10, 11: Terry Waldo. Sets Thu.–-Sat. at 9:30 and 11. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 6/1, 2: Larry Vukovich. 6/3, 4: Larry Vukovich Duo. 6/5: Dave Berkman. 6/7–9: Peter Madsen. **Upstairs:** 6/3 at 8 and 11:45: Jerre Palmer-Wade; Mary Jo Gennaro at 10. 6/4 at 8: Jim Dawson; followed by Cabaret with Rita Jackson, Val Scott, Scott Blakeman, Susie Essman and others at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 6/1: STUFF II featuring Gordon Edwards. 6/2: At That Age; Danger Brothers. 6/3: Emerald City; Beaugart. 6/4: Anthony Kane; Homeboys. 6/5: Bernard Grobman; Max Groove. 6/6: Midnight Jam with Andy Rosen. 6/7: Clockwork; Public Service. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 6/4: Pianist Lou Leaux with Michael Moore. 6/5, 6: Pianist Harry Connick, Jr. 6/7–11: Pianist Ted Rosenthal with Jay Leonhart on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 6/1: Fish and Roses, Antihem and Zozobra. 6/2: Mark Ellias Quartet; John Zorn and Friends. 6/3, 4: Elliott Sharp and Carbon's LARYNX. 6/5: Joe Lavano, Bill Frisell, and Judy Silverman; Mark Miller, Wayne Horovitz, John Zorn, Robbie Chase. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. Through 6/4: The Kirk Lightsey Trio. 6/7–11: The Ken Warner Trio. Tue.–Thu. from 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 6/13: Julie Wilson sings Stephen Sondheim. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 6/1: Walter Duda, Fred Scerbo, Arti Dixson, George Skidd. 6/2: John March, Wendell Brooks, Joel Goodman, Dan Stein, Steve Williams. 6/3, 4: Jump Street. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Jazz-pianist John Raney plays every Mon.–Tue. from 9–midnight. Pianist Skip Weinstock takes over on Wed. from 7–midnight and David Phillips/Skip Weinstock Trio play every Thu. 9–midnight, Fri.–-Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 6/3: Albert Collins; Little Charlie and the Nightcats. 6/4: Chuck Berry with the Uptown Horns; Crossfire Choir. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 6/1: Ben-Wa Boys. 6/2: Robert Ross Band. 6/3: The Worms. 6/4: Bobby Bandiera and the Asbury Park All-Stars. 6/5: Bop-Along Cassidy. 6/6: B-Opposites. 6/7: Blake. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 6/5: Terumasa Hino Quintet. 6/6–12: Art Blakey and the Jazz Messengers. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 6/3, 4: Billy Paul. 6/9–11: Noel Pointer. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 6/1: Charlotte Browne. 6/3: Jimmy Rogers; Diane Scanlon. 6/4: Swingin' Hipsters; Capt. Whizzo's Light Show. 6/5: Walter Thompson Big Band. 6/7: Paul Sanchez and Bare Bones; The Maudlins; Mike Rimbaud. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 6/3,4: They Might Be Giants. **Terrace:** Through 6/5: Bill Mays with Harvie Swartz on bass, Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. 6/7–19: Pianist Herman Foster with Earl May on bass. **Downstairs:** 6/5 at 7:30: *Croon in June* - revue featuring Sheila Brooks, John Coleman, Michael Gnat, Rnee Moore, Shelton Ray, Gregory Seel, Rodney Sheley, Yvonne Ross, and Gloria Waldman. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 6/5: Frank Morgan with Mulgrew Miller, Cecil McBee, and Ben Riley. 6/6: Mel Lewis and The Jazz Orchestra. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 6/1: Chris Carter Group. 6/2: David Mann Quintet. 6/3: Joint Venture with Ellery Eskelim. 6/4: Theroan Aklaff Group with John Purcell. 6/5: John Basile Quartet featuring Tom Harrell. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set at 1 a.m. on Fri. and Sat. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 6/1–5, 8–12: The Pete Compo Group. Jazz, Tue.–Sun. from 9. **MC, V.**

T.G. WHITNEY'S—244 East 53rd St. (888-5772). New american restaurant with Kitt Moran/Mike Moran Trio every Sat. from 9:30–1:30 a.m. and Sun. from 8:30 –12:30 a.m. **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 6/4: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. 6/1: Young Neal and the Vipers; Dr. Hector and the Groove Injectors. 6/2: Lazy Lester and Ronnie Earl plus Jerry Portnoy's Broadcasters. 6/3: James Brown. 6/4: Anson and the Rockets with Lil Charlie. 6/6, 7: Buckwheat Zydeco. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 6/5: Comedian Emo Philips, Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30. 6/9–12: Comedian Dennis Blair. **AE, MC, V.**

CHINA CHALET—47 Broadway (943-4380). 6/1: "Comedy Break in the Wall Street Week" featuring Chris Mann, Jon Sparano, and Wally Popailo. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 6/5: Vic Henley, Bryan Regan, Billy Wynn, Glenn Farrington, John Joseph, Mike Saccone, and Danny Curtis, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

SOLUTIONS TO LAST WEEK'S PUZZLES

B	R	A	N	D	I	S	H	E	D					P
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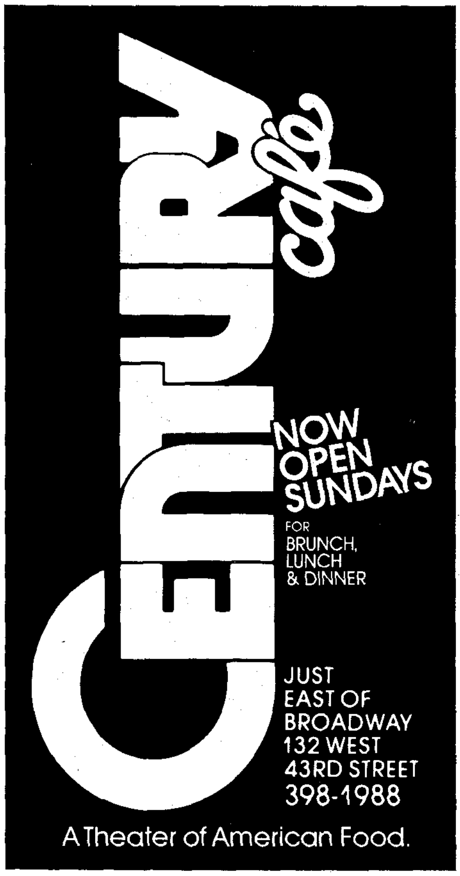

NIGHTLIFE

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 6/1: Comedian Terry Day and magician Imam. 6/2: Terry Day and magician Torkova. 6/3, 4: Comedian Kent Kasper and magician Guzzo Macee. 6/7: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/5: Sue Kolinsky, Lou Dimaggio, Fred Wolf, and John Ridley. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. 6/7–12: Wayne Cotter, Patty Rosborough, and Lance Crouther. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 6/1, 2: Fagner. 6/7: The Skatalites. 6/8, 9: Kid Abelha. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Jay Leonhart. Through 6/18, Tue.–Sat. at 9: Singer Mary Cleere Haran returns. 6/2–7/2, Thu.–Sat. at 11: Claiborne Cary in *An Evening Of Melody, Mirth and Madness.* **AE, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 6/1: Lori Ada Jaroslow; Peter & Paul's Comedy Hour. 6/2: Lori Ada Jaroslow; Toni Hart. 6/3: Scott Traudt; Lori Ada Jaroslow. 6/4: Scott Traudt; Jeff Loeffelholz. 6/5: James Matthews. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. 6/1 at 9: Singer Cecilia Bennett. 6/2 at 8:30 and 10:30: Singer Wayne Sherwood. 6/3, 4 at 9: Singer Juliette Koka. 6/6 at 8: Singer Edwin Battle. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 6/1: Judy Kreston and David Lahm. 6/2: Barbara Lea with pianist Wes McAfee. 6/3: Patrick Arena with pianist David Leonhardt. 6/4: Daryl Sherman. 6/6: Darcy Thompson and pianist Buddy Barnes. 6/7: Diane Carnevale with pianist Bob Marks. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite - One More Time*, musical review featuring David Edwards, Suellen Estey, Roger Neil, and Barbara Scanlon, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 6/1 at 10: *The Real Theatre Revue* - Lynne Henderson, Marta Katz, Victoria Kress, John Fantasia, Jon Martinez, Doug Shearer, Joseph Jarvis and Richard Masciotra. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Montgomery, Plant and Stritch with *Make This City Ours Tonight,* Tue.–Sat. at 9:15 and 11:15. From 6/7: *Ridin' High with Steve Ross* and *Anything Goes with Anne Francine.* **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 7/2: Bobby Short returns with Robbie Scott on drums and Beverly Peer on bass, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Singer-pianist Ann Hampton Callaway, Tue.–Sat. 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS–SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 6/1: Lina Koutrakos; Andy Garcia. 6/2: Kevin Schroedel; Bruce Hopkins. 6/3: Phillip Officer; Bruce Hopkins. 6/4: JQ and the Bandits; Mario Cantone.6/5: Cheryl Crabtree; Cindy Benson; Miss Lurain Penny. 6/6, 7: Life is Not the Movies; Merritt and Moreau. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu. and Sat. from 6–10: Pianist Berri Blair. Fri. from 6–10: Pianist Tug Wilson. Thu.–Sun. from 10–3: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Kurt Whiting. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., June 1

3:00/WNCN—Elgar: "In the South" Ov., Op. 50.

4:00/WNCN—Albinoni: Cto. for Oboe in C, Op. 9, No. 5.

WNYC—Walker: Variations for Orch.

WQXR-AM/FM—Holst: "St. Paul's" Suite; **Mouret:** Fanfares for Trumpets, Kettledrums, Violins, and Oboes.

5:00/WNCN—Le Duc: Sonata for Violin and Continuo in A, Op. 4, No. 1; **Smetana:** *Má Vlast:* "The Moldau"; **Cimarosa:** Cto. for Oboe and Strings in C.

7:00/WNYC—WNCN—Los Angeles Philharmonic. Andre Previn, conductor. **Brahms:** Sym. No. 4; **Shostakovich:** Sym. No. 10.

8:00/WNCN—Handel: *Royal Fireworks Music;* **Tchaikovsky:** *1812 Overture,* Op. 49.

8:05/WQXR-AM/FM—Vivaldi: Cto. in D; **Beethoven:** Sym. No. 5 in c.

9:00/WNCN—Beethoven: Qt. No. 15 in a, Op. 32; **Copland:** "Outdoor" Ov.

WNYC—Janacek: Sinfonietta; **Tippett:** Cto. for Double String Orch.; **Shostakovich:** Piano Qnt.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., June 2

3:00/WNCN—Janácek: *Lachian Dances.*

4:00/WNCN—Beethoven: Rondo for Piano and Orch. in B-Flat.

WNYC—Szymanowski: *Mandragora.*

WQXR-AM/FM—Strauss: "The Blue Danube" Waltz; **Vivaldi:** *The Four Seasons:* "Summer."

5:00/WNCN—Pugni: *Esmerelda:* "Pas de Deux"; **Zelenka:** Hippocondrie a 7 concertanti in A.

6:00/WNCN—Debussy: *L'Après midi d'un faun:* Prelude; **Schubert:** Marches caracteristiques for Piano Four Hands in C, Op. 121.

7:30/WNYC—Prokofiev: Qnt; **Semegen:** Qnt. for Violin and Piano; **Mozart:** Oboe Qt.; **Toch:** *Tanz-suite,* Op. 30.

8:00/WNCN—Chopin: Andante Spianato and Grand Polonaise Brillante, Op. 22; **Elgar:** Elegy for Strings, Op. 58; **Mozart:** *Thamos, King of Egypt:* Interludes.

8:05/WQXR-AM/FM—Elgar: Violin Cto. in b.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host; pianist Cynthia Raim. "Songs of Haydn and Strauss."

9:30/WNYC—Boccherini: Qnt. No. 6; **Paganini:** Sonata No. 2; **Villa-Lobos:** *Bachianas Brasileiras.*

Fri., June 3

3:00/WNCN—Mozart: Sym. No. 29 in A.

4:00/WNCN—Franck: *Les Eolides;* **Bach:** Fantasy and Ricercare in c; **Rossini:** *La Gazza Ladra,* Ov.

WNYC—Stravinsky: Etudes.

WQXR-AM/FM—Grieg: Symphonic Dance No. 4; **Beethoven:** "Consecration of the House" Ov.

5:00/WNCN—Anonymous: Sym. in C; **Copland:** *El Salón México.*

6:00/WNCN—Liszt: Fantasia in Beethoven's *Ruins of Athens;* **Mendelssohn:** Konzertstücke for Clarinet, Basset Horn, and Piano, Op. 113, No. 2.

8:05/WQXR-AM/FM—Tchaikovsky: *Marche Slave,* Op. 31; **Stravinsky:** *Petrushka.*

8:30/WNYC—Purcell: 3 Arias; **Dowland:** 2 *Arias; Troubador Songs.*

9:00/WNCN—Schubert: Qt. No. 15 in G, Op. 161; **Copland:** *Danzòn Cubano.*

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Christopher Hogwood, conductor. **Mozart:** *Don Giovanni:* Ov.; Sinfonia Concertante in E-Flat; **Haydn:** Trumpet Cto. in E-Flat; Sym. No. 56 in C.

Sat., June 4

10:00 a.m./WNCN—Wassenaur: Cto. Armonico in f.

WNYC—Mozart: *Serenata noturna;* **Beethoven:** Piano Cto. No. 3.

10:04 a.m./WQXR-AM/FM—Mouret: Sym. for Violins, Oboes, and Hunting Horns; **Brahms:** "Liebeslieder" Waltzes, Op. 52, Nos. 1–9.

11:00 a.m./WNCN—Liszt: Harmonies poètiques et religieuses, No. 7, "Funérailles."

WNYC—Schumann: Fantasy Pieces, Op. 73; **Dvorak:** String Qt., Op. 96.

11:04 a.m./WQXR-AM/FM—Bach: Violin and Piano Sonata No. 5 in f; **Mozart:** Oboe Cto. in C.

12:00/WNCN—Weber: Cto. for Piano No. 2 in E-Flat, Op. 32.

WNYC—Tchaikovsky: Sym. No. 4.

12:05/WQXR-AM/FM—Liszt: Piano Cto. No. 2 in A; **Haydn:** Qt. in C, Op. 33, No. 3.

1:00/WNCN—Rossini: *La Boutique Fantastique;* **Chopin:** Polonaise in c, Op. 40, No. 2.

2:04/WQXR-AM/FM—Lyric Opera of Chicago. **Mozart:** *Cosi fan tutte* (Te Kanawa, Howells, Hadley/Pritchard).

5:00/WNCN—Glazounov: Cto. for Violin in a, Op. 82; **Smetana:** *Czech Dances:* 4 Dances.

5:04/WQXR-AM/FM—Mozart: Trumpet Cto. in D; **Prokofiev:** "Lieutenant Kije" Suite.

6:00/WNCN—R. Strauss: *Die Frau Ohne Schatten,* Op. 65.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Vladimir Ashkenazy, conductor; pianist John Browning. **Mozart:** Piano Cto. No. 9 in E-Flat; **Strauss:** "Alpine" Sym.

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92; **Wieniawski:** Polonaise Brillante in A, Op. 21.

Sun., June 5

10:00 a.m./WNCN—"Classic Guitar." **Berkeley:** Theme and Variations for Guitar; **Boccherini:** Guitar Qt. in C; **Turina:** *Fandanguillo,* Op. 36.

WNYC—Milhaud: *La Chiminee du Roi;* **Saint-Saëns:** Violin Cto. in b, Op. 61; **Bruckner:** Intermezzo in d for String Qnt.

11:00 a.m./WNCN—Dukas: *La Péri.*

12:00/WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a; **J. Strauss Jr.:** *Gypsy Baron:* Ov.; **Frescobaldi:** Toccata in c.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; violinist Joseph Golan. **Beethoven:** "Coriolan" Ov., Op. 62; Sym. No. 4 in B-Flat, Op. 60.

WNYC—Schoenberg: Cto. for String Qt. and Orch. after Handel; **Hindemith:** Concert Music for Brass, Piano, and Harp.

1:04/WQXR-AM/FM—Beethoven: *The Musical Offering:* "Trio"; **Tchaikovsky:** Violin Cto. in D.

3:00/WNCN—Dvorák: Suite in A, Op. 98.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor; pianist Vladimir Feltsman. **Hindemith:** *Mathis der Maler;* **Brahms:** Piano Cto. No. 2 in B-Flat, Op. 83.

4:00/WNCN—Chopin: *Les Sylphides;* **Mendelssohn:** Sym. for Strings No. 10 in b.

5:00/WNCN—Mozart: Cto. for Piano No. 5 in D; **Debussy:** Sonata for Flute, Viola, and Harp.

6:00/WNCN—Ravel: *Le Tombeau de Couperin;* **R. Strauss:** *Ständchen.*

8:00/WNCN—Bach: Orchestral Suite No. 3 in D; **Verdi:** *I Vespri Siciliani:* Paraphrase for Oboe and Piano.

8:05/WQXR-AM/FM—Metropolitan Life Opera House. **Borodin:** *Prince Igor* (Christoff, Wiener, Chekerliski, National Opera of Sofia Orch./Semkow).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor; violinist Elmar Oliveira. **Knussen:** *Music for Puppet Court;* **Barber:** Cto. for Violin, Op. 14; **Scarlatti:** Sonatas; **Telemann:** *Tafelmusik:* Excerpts.

Mon., June 6

3:00/WNCN—Beethoven: Sonata for Piano No. 30 in E, Op. 109.

4:00/WNCN—Dornel: Trio Sonata in D, Op. 3, No. 2.

WNYC—Britten: Suite on English Folk Tunes, "A Time There Was."

WQXR-AM/FM—Elgar: Serenade in e for Strings, Op. 20; **Bach:** *The Musical Offering:* Ricercare for 6 Voices.

5:00/WNCN—Telemann: Suite for 2 Horns, 2 Violins, and Bass in F; **Quantz:** Trio Sonata in c.

6:00/WNCN—Haydn: Piano Trio in F; **Dukas:** *The Sorcerer's Apprentice.*

WNYC—Ives: Sym. No. 3; **Barber:** Sym.; **Tower:** *Sequoia.*

8:05/WQXR-AM/FM—Khachaturian: Flute Cto.; *Spartacus:* Adagio.

9:00/WNCN—Chausson: Sym. in B-Flat, Op. 20; **Copland:** *Tender Land:* "The Promise of Living."

WNYC—Sallinin: *Winter Was Hard;* **Lutoslawski:** String Qt.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Gennady Rozhdestvensky, conductor; pianist Viktoria Postnikova. **Rimsky-Korsakov:** "Russian Easter" Ov.; **Prokofiev:** Piano Cto. No. 2 in G, Op. 16; **Stravinsky:** *The Rite of Spring.*

Tue., June 7

3:00/WNCN—Brahms: Variations on a Theme by Paganini, Op. 35, Book 1; **Soler:** Cto. No. 3 in G for 2 Harpsichords.

4:00/WNCN—Bach: Cto. for Harpsichord No. 5 in f.

WNYC—Dvorak: *Legends.*

WQXR-AM/FM—Bizet: *Carmen:* Suite No. 1; **Mozart:** Qt. in G for Flute and Strings.

5:00/WNCN—Bruch: Romance for Violin and Orch., Op. 42; **Saint-Saëns:** Sonata for Oboe, Op. 166.

6:00/WNCN—Handel: Trio Sonata in e; **Chopin:** Mazurkas, Op. 59.

7:30/WNYC—New Jersey Symphony Orchestra. Hugh Wolf, conductor. "Spring Festival of Star-Crossed Lovers." **Prokofiev:** *Romeo and Juliet:* "Ballet Music"; **Wagner:** *Tristan and Isolde:* Act II.

8:05/WQXR-AM/FM—Dvorak: Sym. No. 8 in G, Op. 88; *Slavonic Dances,* Nos. 3 and 4.

9:00/WNCN—Tchaikovsky: Sym. No. 2 in c, Op. 17, "Little Russian"; **Handel:** *Judas Maccabeus:* "Chorus."

WNYC—Tchaikovsky: Piano Trio, Op. 50; **Debussy:** Nocturnes; **Roussel:** *Joueurs de Flute.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; violist Joseph de Pasquale. **Bach:** Suite No. 3 in D; **Martinu:** Rhapsody Cto. for Viola and Orch.; **Beethoven:** Sym. No. 7 in A, Op. 92.

TELEVISION
LISTINGS

COMPILED BY TONY COOK

Weekdays, JUNE 1–3 and 6–7

❷ **WCBS**
975-4321
❹ **WNBC**
664-4444
❺ **WNYW**
535-1000
❼ **WABC**
887-7777
❾ **WWOR**
(201) 330-2153
⓫ **WPIX**
949-1100
⓭ **WNET**
560-2000
㉑ **WLIW**
(516) 454-8866
㉛ **WNYC**
669-7800
Ⓗ **HBO**
512-1208
Ⓜ **CINEMAX**
512-1208
Ⓝ **UPTOWN**
304-3000
Ⓢ **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
❷ *Business This Morning*
❹ News
❺ *Saber Rider*
❼ *World News*
❾ *Romper Room*
⓫ Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Insight*
Tue.: *Carrascolendas*
⓭ Wed.–Fri.: *Take Charge!*
Mon., Tue.: *Body Watch*
Ⓗ Tue.: *Can a Guy Say No?*
Ⓢ Wed.: *Fleetwood Mac*

6:30 a.m.
❷ News
❹ *Before Hours*
❺ *He-Man*
❾ *Zoobilee Zoo*
⓫ *Spiral Zone*
⓭ *New Jersey News* (except Mon.)
Mon.: *Currents*
Ⓗ Wed.: *High Powder*
Fri.: *Survival Series*
Ⓜ Thu.: **Movie:** *Laura*
Fri.: **Movie:** *Most Dangerous Man Alive*
Mon.: *Comedy Experiment*
Tue.: **Movie:** *Terror by Night*
Ⓢ Thu.: *Dear Lovey Hart*
Fri.: **Movie:** *The Last Survivors*

6:45 a.m.
❹ News
㉑ *A.M. Weather*

7:00 a.m.
❷ *This Morning*
❹ *Today*
❺ *Woody Woodpecker*
❼ *Good Morning America*
❾ *Beverly Hills Teens*
⓫ *Smurfs*
⓭ *Sesame Street*
㉑ *Lilias, Yoga, and You*
㉛ *Ohayo! New York*
Ⓗ Thu.: *The Blunders Show*
Mon.: *The Bet*
Tue.: *Who Loves Amy Tonight?*
Ⓜ Wed.: **Movie:** *The Ox-Bow Incident*
Mon.: **Movie:** *The Gamma People*
Ⓢ Wed.: **Movie:** *The Money Pit*
Mon.: *Heathcliff*

7:30 a.m.
❺ *Flintstones*
❾ *Jetsons*
⓫ *Jem*
㉑ *Homestretch*
Ⓗ Wed.: *The Adventures of Tom Sawyer*
Thu.: *Seabert*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Seabert*
Ⓜ Tue.: **Movie:** *House of Strangers*
Ⓢ Thu.: *Jennifer's Journey*
Tue.: **Movie:** *Dusty*

8:00 a.m.
❺ *Bugs and Porky*
❾ *Bugs Bunny*
⓫ *Bionic Six*
⓭ *Captain Kangaroo*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *Harry and the Hendersons*
Thu.: **Movie:** *Something Special!*
Fri.: **Movie:** *Promises in the Dark*
Mon.: **Movie:** *Arthur*
Tue.: *Labyrinth*
Ⓜ Thu.: **Movie:** *Gilda*
Fri.: **Movie:** *Roxanne*
Ⓢ Thu.: **Movie:** *Harry and the Hendersons*
Fri.: **Movie:** *Campus Man*

8:30 a.m.
❺ *My Little Pony*
❾ *Dinosaucers*
⓫ *Teddy Ruxpin*
⓭ *Mister Rogers*
Ⓜ Wed.: **Movie:** *Bill Cosby Himself*
Mon.: **Movie:** *Dirty Dancing*
Ⓢ Wed.: **Movie:** *Legend*
Mon.: *Jennifer's Journey*

9:00 a.m.
❷ *The Judge*
❹ *Geraldo*
❺ *Leave It to Beaver*
❼ *Morning Show*
❾ Wed.–Fri.: *I Dream of Jeannie*
Mon., Tue.: *My Favorite Martian*
⓫ *Little Rascals*
⓭ *Sesame Street*
㉑ *Instructional Television*
㉛ *Home Stretch*
Ⓢ Mon.: *Fleetwood Mac*

9:30 a.m.
❷ *Divorce Court*
❺ *I Love Lucy*
❾ Wed.–Fri.: *Carol Burnett*
Mon., Tue.: *I Dream of Jeannie*
⓫ *Benson*
㉛ *Body Electric*
Ⓗ Thu.: **Movie:** *A Streetcar Named Desire*
Ⓜ Tue.: **Movie:** *Belizaire the Cajun*
Ⓢ Tue.: *The Ugly Duckling*

10:00 a.m.
❷ *$25,000 Pyramid*
❹ *Sale of the Century*
❺ *I Love Lucy*
❼ *Sally Jessy Raphaël*
❾ *Marcus Welby, M.D*
⓫ *Twilight Zone*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
Ⓗ Wed.: **Movie:** *Light of Day*
Fri.: **Movie:** *Another Woman's Child*
Mon.: **Movie:** *Hobson's Choice*
Tue.: **Movie:** *Million Dollar Mystery*
Ⓜ Thu.: **Movie:** *Casino Royale*
Fri.: **Movie:** *The Mating of Millie*
Ⓢ Wed.: **Movie:** *Shenandoah*
Thu.: **Movie:** *Harum Scarum*
Fri.: **Movie:** *How the West Was Won*
Mon.: **Movie:** *Desk Set*
Tue.: **Movie:** *A Patch of Blue*

10:30 a.m.
❷ *New Card Sharks*
❹ *Classic Concentration*
❺ *Bewitched*
❼ *Jeopardy II*
⓫ *Best Talk in Town*
㉛ Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globewatch*
Tue.: *State of the Arts*
Ⓜ Wed.: **Movie:** *Another Missing Kid*
Mon.: **Movie:** *The Dark Corner*

11:00 a.m.
❷ *Price Is Right*
❹ *Wheel of Fortune*
❺ *Dukes of Hazzard*
❼ *Who's the Boss?*
❾ *People Are Talking*
⓫ *White Shadow*
㉛ Wed.: *Business of Management*
Thu.: *All About TV*
Fri.: *The Adams Chronicles*
Mon.: *Body Pulse*
Tue.: *Broadway Magazine*

11:30 a.m.
❹ *Win, Lose, or Draw*
❼ *Home*
㉛ Wed.: *Business File*
Thu.: *Adam Smith*
Mon.: *World Beat*
Tue.: *Body Watch*
Ⓗ Thu.: **Movie:** *Hatari!*
Mon.: *Countdown to Tyson-Spinks*
Tue.: **Movie:** *Captive Hearts*
Ⓜ Fri.: **Movie:** *Play It Again, Sam*
Tue.: **Movie:** *Ishtar*
Ⓢ Thu.: *Don Rickles on the Loose*

NOON
❷ News
❹ *Super Password*
❺ *Starsky & Hutch*
❼ *Ryan's Hope*
❾ News
⓫ Wed.: **Movie:** *The Castaways on Gilligan's Island* (1979). Bob Denver.
Thu.: **Movie:** *Posse* (1975). Kirk Douglas.
Fri.: **Movie:** *Three Ring Circus* (1954). Dean Martin.
Mon.: **Movie:** *The Moneychangers* (1976). Part I of II. Kirk Douglas.
Tue.: **Movie:** *The Moneychangers* (1976). Part II of II. Kirk Douglas.
㉛ Wed.: *Black Forum*
Thu.: *Economics U.S.A.*
Fri.: *Hometime*
Mon.: *An Ocean Apart*
Tue.: *The Ring of Truth*
Ⓗ Wed.: **Movie:** *Hobson's Choice*
Fri.: **Movie:** *The Mosquito Coast*
Ⓜ Wed.: **Movie:** *Love Me Tender*
Ⓢ Wed.: **Movie:** *Harry and Son*
Mon.: **Movie:** *The Money Pit*
Tue.: **Movie:** *Harry and the Hendersons*

12:30
❷ *Young and the Restless*
❹ *Scrabble*
❼ *Loving*
㉛ Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works*
Ⓗ Mon.: **Movie:** *The Aviator*
Ⓜ Thu.: **Movie:** *The Luck of the Irish*
Mon.: **Movie:** *Passport to China*
Ⓢ Thu.: **Movie:** *Never Con a Killer*

1:00
❹ *Days of Our Lives*
❺ *Hour Magazine*
❼ *All My Children*
❾ *High Rollers*
㉛ Wed.: *Mystery!: The Black Tower*
Thu.: *Moments in Time*
Fri.: *Documentary Is*
Mon.: *This Honorable Court*
Tue.: *Masterpiece Theatre: Lord Mountbatten*
Ⓜ Fri.: **Movie:** *Stanley and Livingstone*
Ⓢ Fri.: **Movie:** *The Golden Child*

1:30
❷ *Bold and the Beautiful*
❾ *Love Connection*
Ⓗ Wed.: *Will Rogers*
Tue.: **Movie:** *A Streetcar Named Desire*
Ⓜ Wed.: **Movie:** *The Story of Alexander Bell*
Tue.: **Movie:** *Buffalo Bill*
Ⓢ Mon.: **Movie:** *Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean*

2:00
❷ *As the World Turns*
❹ *Another World*
❺ *Thundercats*
❼ *One Life to Live*
❾ *Newlywed Game*
⓫ *Heathcliff*
㉛ Wed.: *Madeleine Cooks*
Thu.: *Conserving America*
Fri.: *America*
Mon.: *Mechanical Universe*
Tue.: *Playing Shakespeare*
Ⓗ Thu.: **Movie:** *Labyrinth*
Fri.: *Baby*
Ⓜ Mon.: **Movie:** *Love Songs*
Ⓢ Wed.: **Movie:** *Travels With My Aunt*
Thu.: **Movie:** *Footloose*
Tue.: **Movie:** *Campus Man*

2:30
❺ *Bugs & Porky*
❾ *Dating Game*
⓫ *Scooby Doo*
⓭ *French Chef*
㉛ Wed.: *Creative Living*
Fri., Mon.: *This Old House*
Ⓗ Wed.: **Movie:** *Cactus Flower*
Mon.: **Movie:** *Howard the Duck*
Ⓜ Thu.: **Movie:** *Harum Scarum*

2:35
Ⓢ Fri.: **Movie:** *The Last Survivors*

3:00
❷ *Guiding Light*
❹ *Santa Barbara*
❺ *Dennis the Menace*
❼ *General Hospital*
❾ *Cannon*
⓫ *Ghostbusters*
⓭ *Madeleine Cooks*
㉑ *Mister Rogers*
㉛ *Color Sounds* (except Mon.)
Mon.: *The Perkins Family*
Ⓜ Fri.: **Movie:** *House of Strangers*
Tue.: **Movie:** *Suez*

3:30
❺ *Real Ghostbusters*
⓫ *Tom and Jerry*
⓭ *Frugal Gourmet*
㉑ *Sesame Street*
㉛ *Video Music Box*
Ⓗ Fri.: *Survival Series*
Tue.: **Movie:** *Just the Way You Are*
Ⓜ Wed.: **Movie:** *Amazing Grace and Chuck*

4:00
❷ *Superior Court*
❹ *Donahue*
❺ *Ducktales*
❼ *Oprah Winfrey Show*
❾ *Barnaby Jones*
⓫ *G.I. Joe*
⓭ *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
Ⓗ Thu.: **Movie:** *The Learning Tree*
Ⓜ Thu.: **Movie:** *Suddenly, Last Summer*
Mon.: **Movie:** *Run for Cover*
Ⓢ Wed.: *Trouble River*
Thu.: *Adventures of the American Rabbit*
Fri.: **Movie:** *The Bad News Bears Go to Japan*
Mon.: *Jennifer's Journey*
Tue.: **Movie:** *Dusty*

4:30
❷ *People's Court*
❺ *Double Dare*

Transformers
Reading Rainbow
Wed.: *Innovation*
Thu.: *The New Literacy*
Fri.: *To Your Health*
Mon.: *All About TV*
Tue.: *Make Yourself at Home*

Wed.: *High Powder*
Fri.: *Who Loves Amy Tonight?*
Mon.: *The Bet*
S Mon.: *Heathcliffe* (cc)

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hawaii Five-O*
11 *Little House on the Prairie*
13 *Mister Rogers*
21 *Sesame Street*

31 Wed.: *The Collectors*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Fri.: **Movie:** *Howard the Duck*
Mon.: *High Powder*
M Fri.: **Movie:** *Little Shop of Horrors* (cc)
Tue.: **Movie:** *Wilson*

S Wed.: *Goldy*

5:15
H Tue.: *Can a Guy Say No?*

5:30
5 *Too Close for Comfort*
13 *Reading Rainbow*
31 *City Comment*
H Wed.: **Movie:** *The Adventures of Sinbad*
M Wed.: **Movie:** *The Color Purple*
Mon.: **Movie:** *Jane Eyre*
S Thu.: *Jennifer's Journey*
Tue.: *Ugly Duckling*

5:45
31 *News From City Hall*

Weeknights, JUNE 1–3 and 6–7

WED., JUNE 1

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
13 *Degrassi Junior High*
21 *Bodywatch:* "Heart Help." Preventative measures to ward off heart disease.
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H **Movie:** *Million Dollar Mystery*
S **Movie:** *The Money Pit*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Los Angeles
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 **Movie:** *The Dark Crystal* (1982). Part II of II. (Part I, Tue., 5/31 at 8 p.m.)
4 *Highway to Heaven*
5 **Special:** *Motown's 25th Anniversary Show*
7 *Growing Pains*
11 *Hill Street Blues*
21 *The Infinite Voyage*
31 *Dark Shadows*
H **Movie:** *Harry and the Hendersons*
M **Movie:** *Bill Cosby Himself*
N **Movie:** *The Girl in the Picture*
S *Brothers*

8:30
7 *Head of the Class*
13 *Metroline*
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 **Special:** *The Phantom and Friend: A Tony Award Preview*
4 *Molly Dodd*
7 *Hooperman*
11 **Movie:** *Dune* (1984). Part I of II. Linda Hunt.
13 **Special:** *Mideast Dialogue: Jerusalem Revisited*
21 *An Ocean Apart*
31 *Murder of a Moderate Man*
S **Movie:** *Harry and Son*

9:30
2 **Special:** *Jim Jensen in Israel*
4 *Sara*
7 *Slap Maxwell*
N **Movie:** *El Amor Brujo*

10:00
2 *The Equalizer*
4 *Bronx Zoo*
5 News
7 *China Beach*
21 *Some Girls.* An exploration of the isssues of teenage sexuality, pregnancy, and parenting through the eyes of six teenage girls.
31 *Kwitny Report*
H *The Hitchhiker* (cc)
M **Movie:** *Hollywood Shuffle*

10:30
9 News
31 *On Tour: New York City Opera.* Beverly Sills hosts this musical special that celebrates the opening of a new performing complex in the city of Taipei.
H *On Location*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *The Street*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
S **Movie:** *It's Not the Size That Counts*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
13 *Appalachian Junkumentary*
21 *TV Classics: Arthur Godfrey's Talent Scouts*
H **Movie:** *Gulag*
M **Movie:** *Amazing Grace and Chuck*
N **Movie:** *The Tenant*

11:35
2 *Adderly*

MIDNIGHT
7 **Movie:** *Up From the Beach* (1965). Cliff Robertson.
11 *Star Trek*
13 *Declarations of Independents*
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Nova*
S *Fleetwood Mac*

12:45 a.m.
2 **Movie:** *Somewhere Tomorrow* (1984). Sarah Jessica Parker.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
M **Movie:** *Cutter's Way*
S **Movie:** *Legend*

1:45 a.m.
H **Movie:** *Light of Day*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Multitrim*
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:25 a.m.
7 **Movie:** *Smoke Signal* (1955). Dana Andrews.

2:30 a.m.
5 **Movie:** *The Idol* (1966). Jennifer Jones.
11 *Twilight Zone*
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Sherlock Holmes in the Hound of the Baskervilles* (1939). Richard Greene.
13 *Nature*
S *James Joyce's Women*

3:25 a.m.
M **Movie:** *Demon of Paradise*

3:30 a.m.
4 *Matchmaker*

3:35 a.m.
H **Movie:** *The Tender Age*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:25 a.m.
S *Brothers*

4:30 a.m.
4 *Ben Casey*
7 *Avengers*
11 *Twilight Zone*
13 *An Ocean Apart*

4:45 a.m.
5 *I Love Lucy*

4:55 a.m.
M **Movie:** *Hollywood Shuffle*

5:00 a.m.
11 *Twilight Zone*
S *Goldy*

5:20 a.m.
H *The Hitchhiker*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *One-On-One*

5:50 a.m.
H *Will Rogers*

THU., JUNE 2

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "Beautiful Dreamers." Looks at the hidden world of dreams, and what clues it holds for mental health.
31 Italian programming (concludes at 8)
H **Movie:** *Seven Minutes in Heaven*
M **Movie:** *The Guns of Navarone*
S *Dear Lovey Hart*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
S *Don Rickles on the Loose*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H **Movie:** *Something Special!*

8:00
2 **Special:** *The Wall Within*
4 *Cosby Show*
5 **Movie:** *The Babysitter* (1969). Patty Duke.
7 **Movie:** *Surviving* (1985). Ellen Bustyn. The story of two families who must overcome grief and guilt after their children commit suicide.
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America*
31 *Dark Shadows*
N **Movie:** *Hands Across the Table*
S **Movie:** *The Barbarians*

8:30
4 *A Different World*
9 *Entertainment Tonight*
13 *Currents*
21 *This Old House*
31 *Eastenders*

9:00
2 **Basketball:** NBA Playoff Game (if necessary) or **Movie:** *Oceans of Fire* (1986). Gregory Harrison. (schedule should be considered tentative).
4 *Cheers*
9 *Morton Downey Show*
11 **Movie:** *Dune* (1984). Part II of II. Linda Hunt. (Part I, Wed., 6/1 at 9 p.m.)
13 *The Infinite Voyage*
21 31 *Mystery!: The Black Tower*
H **Movie:** *Blackout*
M **Movie:** *The Postman Always Rings Twice*

9:30
4 *Night Court*
N **Movie:** *Clockwise*
S **Movie:** *Harry and the Hendersons*

10:00
4 *L.A. Law*
5 9 News
13 *Channel Crossings*
21 *The Sandbaggers*
31 *Tenko*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Countdown to Tyson-Spinks*
M **Movie:** *Vendetta*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *Bless Me Father*
N **Movie:** *General Della Rovere*
S **Movie:** *The Hanoi Hilton*

11:35
2 *Night Heat*

11:50
H **Movie:** *Breaking All the Rules*

MIDNIGHT
7 **Movie:** *Bounty Man* (1972). Clint Walker.
11 *Star Trek*
13 *Colette.* Part I of a four-part series on the life of one of France's best-loved writers.
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Smithsonian World*
M **Movie:** *Black Venus*

12:45 a.m.
2 **Movie:** *I Married Wyatt Earp* (1983). Marie Osmond.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:25 a.m.
H **Movie:** *Omega Syndrome*

1:30 a.m.
4 7 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
S **Movie:** *Footloose*

2:00 a.m.
4 *Wil Shriner Show*
5 *Credit Time Bomb*
7 **Movie:** *Rio Conchos* (1964). Richard Boone.
9 *Home Shopping Overnight*
11 *Focus on Success*

2:05 a.m.
2 News

2:10 a.m.
M **Movie:** *The Gambler*

2:30 a.m.
5 **Movie:** *Viva Maria* (1965). Jeanne Moreau.
11 *Keys to Success*
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*
13 *Adventure*
H **Movie:** *The Wind*

3:30 a.m.
4 *Matchmaker*

3:35 a.m.
S **Movie:** *Hot Times*

4:00 a.m.
4 *New Record Guide*
7 *Branded*
11 **Movie:** *The Adventures of Sherlock Holmes* (1939). Basil Rathbone.
13 *Innovation*

4:05 a.m.
M **Movie:** *Catch-22*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
13 *Non-Fiction Television*

4:35 a.m.
H **Movie:** *Blackout*

5:00 a.m.
5 *I Love Lucy*
S *The Adventures of the American Rabbit*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *You Gotta Have Art*

FRI., JUNE 3

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Webster*
13 *Degrassi Junior High*

21 *Bodywatch:* "Beating the Depression Blues." Explores recent advances that have helped the severely depressed lead normal lives.
31 Italian programming (concludes at 8)
S **Movie:** *Campus Man*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
H **Movie:** *Harry and the Hendersons*
M **Movie:** *Three Amigos!*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Beauty and the Beast*
4 *Bloopers and Practical Jokes*
5 **Special:** *Marilyn Monroe: That's Hollywood*
7 *Perfect Strangers*
9 *Evening Magazine*
11 **Baseball:** Yankees vs. Baltimore (concludes at 11, approx.)
21 *Nature*
31 *Washington Week in Review*
N **Movie:** *Hollywood Shuffle*
S **Movie:** *The Golden Child*

8:30
5 **Special:** *Last Days of Marilyn Monroe*
7 *Full House*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 **Basketball:** NBA Playoff Game (if necessary) or **Movie:** *Six Packs* (1984). Kenny Rogers. (schedule should be considered tentative).
4 *Sonny Spoon*
7 **Special:** *David Bowie—The Glass Spider Tour*
9 *Morton Downey Show*
13 *Great Performances: Laurence Olivier.* Part II of a 2-part interview featuring one of the world's greatest actors.
21 *Comrades:* "October Harvest." Follows the members of a family through their daily lives on a collective farm in Russia.
31 **Movie:** *Doctor Who*
H **Movie:** *Let's Get Harry*
M **Movie:** *Roxanne*

9:30
N **Movie:** *Kaos*

10:00
4 *Miami Vice*
5 9 News
7 *20/20*
21 *The Great TV Auction.* Celebrity auctioneers will place hundreds of items and services on the auction block (concludes at midnight).
S *It's Garry Shandling's Show*

10:30
13 *On Tour: New York City Opera*
S *Brothers*

11:00
4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 **Movie:** *Pride and Prejudice* (1940). Laurence Olivier, Greer Garson. Outstanding adaptation of the Jane Austen novel about five husband-hunting sisters in 19th-century England.
31 *World TV Presents* (Chinese programming)
H **Movie:** *Cut and Run*
M **Movie:** *The Man With Two Brains*
S *Hard Knocks*

11:30
2 News
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
S **Movie:** *Murphy's Law*

MIDNIGHT
2 **Movie:** *Where the Boys Are '84* (1984)
7 *Town Meeting: A City Divided?*
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)

12:30 a.m.
4 *David Letterman*
5 *9 to 5*
9 *Entertainment Tonight*
21 **Movie:** *Amazing Mrs. Holliday* (1943). Deanna Durbin.
H *On Location*
M **Movie:** *Firehouse*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Runaway With the Rich and the Famous*
13 *Monty Python*
N *Rock 'n Roll Disciples:* "Elvis"

1:15 a.m.
S **Movie:** *Peep Show*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*
H **Movie:** *Lust in the Dust*

2:00 a.m.
5 *Keys to Success*
9 *Home Shopping*
11 Wrestling

2:05 a.m.
M *Eros America*

2:15 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 News
5 **Movie:** *The World of Suzie Wong* (1960). Nancy Kwan.
13 *Profiles of Nature*

2:40 a.m.
M **Movie:** *Fast-Walking*

2:45 a.m.
2 *Win, Lose, or Draw*

2:50 a.m.
S **Movie:** *Steele Justice*

3:00 a.m.
4 *Wil Shriner Show*
7 **Movie:** *Boom!* (1968). Elizabeth Taylor.
11 **Movie:** *Sherlock Holmes and the Voice of Terror* (1942). Nigel Bruce.
13 *American Playhouse: Rocket to the Moon*
H **Movie:** *Killer Party*

3:15 a.m.
2 **Movie:** *Ode to a Dying Love* (1972). James Wainwright.

4:00 a.m.
4 *Hit Squad*

4:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*
S **Movie:** *The Bad News Bears Go to Japan*

4:35 a.m.
H **Movie:** *Harry and the Hendersons*

4:40 a.m.
M **Movie:** *Roxanne*

5:00 a.m.
4 *New Record Guide*
7 *The Avengers*
11 *U.S. Farm Report*
13 *Colette*

5:20 a.m.
2 *Newsmakers*

5:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *New York Views*
11 News

MON., JUNE 6

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "Bad Diets for Kids"
31 Italian programming (concludes at 8)
H **Movie:** *Light of Day* (cc)
S **Movie:** *Charade*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Young People's Special*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
M *Comedy Experiment*

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *The Longest Day* (1962). Part I of II. John Wayne.
7 **Baseball:** Teams to be announced (concludes at 11, approx.)
9 **Special:** *News Documentary*
11 **Special:** *Billy Graham*
21 *Adventure*
31 *Dark Shadows*
H **Movie:** *Arthur*
M **Movie:** *Dirty Dancing*
N **Movie:** *The Mission*
S **Movie:** *The Money Pit*

8:30
2 *Designing Women*
4 *The Hogan Family*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *Can You Feel Me Dancing?* (1986). Justine Bateman.
9 *Morton Downey Show*
11 **Movie:** *Marie* (1985). Sissy Spacek.
13 *An Ocean Apart*
21 **Premiere:** *The Boy in the Bush.* Part I of a three-part series about a young Englishman coming of age in 1880s Australia; based on the D.H. Lawrence novel and starring Kenneth Branagh.
31 *Playing Shakespeare:* "Irony and Ambiguity." Looks at the modification of both characters and relationships through hidden meanings in speeches and phrases.

9:30
2 *Eisenhower & Lutz*
S *Fleetwood Mac*

10:00
2 *Cagney & Lacey*
5 9 News
13 *Moyers: Joseph Campbell*
21 *The Great TV Auction* (concludes at midnight)
31 *Poldark*
H *Tanner '88*
M **Movie:** *Trading Places*

10:30
H *Countdown to Tyson-Spinks*
N **Movie:** *Senso*
S **Movie:** *Mona Lisa*

11:00
2 4 7 11 News
5 *Taxi*
9 *The Street*
13 *Oxbridge Blues*
31 *Hellenic TV U.S.A.*

11:30
4 *Best of Carson*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
H **Movie:** *Clinton and Nadine*

11:35
2 *Hunter*

MIDNIGHT
7 **Movie:** *I Will Fight No More Forever* (1975)
11 *Star Trek*
13 *Mystery!: The Black Tower*
21 *Nightly Business Report*
M **Movie:** *River's Edge*

12:15 a.m.
S **Movie:** *When Father Was Away on Business*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Comrades*
N **Movie:** *And So They Were Married*

12:45 a.m.
2 **Movie:** *Do You Remember Love* (1985). Joanne Woodward. Woodward in her Emmy Award–winning performance as a brilliant college professor who becomes stricken with Alzheimer's disease.

1:00 a.m.
5 *Keys to Success*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:25 a.m.
H **Movie:** *The Wind*

1:30 a.m.
4 11 News
5 *Mellinger Hour*
13 *MacNeil/Lehrer*

1:40 a.m.
M **Movie:** *Hollywood Shuffle*

2:00 a.m.
4 *Wil Shriner Show*
9 *Home Shopping*
11 *Celebration of Caring*

2:05 a.m.
2 News

2:10 a.m.
7 News

2:30 a.m.
5 **Movie:** *Blacula* (1972). William Marshall.
11 *Keys to Success*
13 *Profiles of Nature*

2:35 a.m.
S **Movie:** *Sex Appeal*

2:40 a.m.
7 **Movie:** *Too Far to Go* (1979). Michael Moriarity.

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Sherlock Holmes in Pursuit to Algiers* (1945). Nigel Bruce.
13 *Nova*
H **Movie:** *Rawhead Rex*

3:05 a.m.
M **Movie:** *The First Nudie Musical*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*
S *James Joyce's Women*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *Masterpiece Theatre: Lord Mountbatten*

4:35 a.m.
H **Movie:** *Out of Bounds*

4:45 a.m.
M **Movie:** *Dirty Dancing*

5:00 a.m.
5 *I Love Lucy*
11 *Twilight Zone*

5:25 a.m.
S **Movie:** *Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Currents*

TUE., JUNE 7

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Bodywatch:* "The Daycare Dilemma." Experts in the field discuss the pros and cons of alternative care for children.
31 Italian programming (concludes at 8)
H **Movie:** *Harry and the Hendersons*
S **Movie:** *Legend*

6:30
5 *Family Ties*
7 11 News
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 **Baseball:** Yankees vs. Boston (concludes at 10, approx.)
13 *MacNeil/Lehrer*
21 *World of Survival*
M *Comedy Experiment*
S *Thomas Hearns*

8:00
2 *Houston Knights* (tentative)
4 *Matlock*
5 **Movie:** *The Longest Day* (1962). Part II of II. John Wayne. (Part I, Mon., 6/6 at 8 p.m.)
7 *Who's the Boss?*
9 *Evening Magazine*
21 *Nova*
31 *Dark Shadows*
H **Movie:** *Captive Hearts*
M **Movie:** *Dead of Winter*
N **Movie:** *Peeping Tom*
S **Movie:** *Harry and the Hendersons*

8:30
7 *Perfect Strangers*
9 *Entertainment Tonight*
13 *Innovation*
31 *Eastenders*

9:00
2 **Basketball:** NBA Playoff Game (if necessary) or **Movie** (schedule should be considered tentative).
4 **Movie:** *A Letter to Three Wives* (1985). Loni Anderson.
7 *Moonlighting*
9 *Morton Downey Show*
13 *New Jersey Primary*
21 *Smithsonian World*
31 *The Prisoner*

10:00
5 9 News
7 *Thirtysomething*

11 *Odd Couple*
21 *The Great TV Auction*
31 *Open All Hours*
H *On Location*
M **Movie:** *The Morning After*
N **Movie:** *Rate It X*
S **Movie:** *Hanoi Hilton*

10:30
11 *Odd Couple*
31 *Two Ronnies*

11:00
2 4 7 11 News
5 *Taxi*
9 *The Street*
13 *Frontline:* "Who Pays for AIDS?" An examination of the financial impact of AIDS, and the battle being fought between local governments and Washington as to who should pay for AIDS treatment.
31 *Hellenic TV U.S.A.*
H **Movie:** *Let's Get Harry*

11:30
4 **Special:** *Decision '88*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*

11:35
2 **Special:** *Primary Coverage*

11:45
M **Movie:** *About Last Night*

MIDNIGHT
2 **Movie:** *The Corsican Brothers* (1985). Simon Ward.
4 *Tonight Show*
7 **Movie:** *Valentine* (1979). Mary Martin.
11 *Star Trek*
13 *Adventure*
21 *Nightly Business Report*
N **Movie:** *Love in the City*

12:15 a.m.
S **Movie:** *Campus Man*

12:30 a.m.
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Adventure*

12:45 a.m.
H *America Undercover:* "Execution"

1:00 a.m.
4 *David Letterman*
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:40 a.m.
M *Jimi Hendrix*

1:45 a.m.
H **Movie:** *Blackout* (cc)

1:55 a.m.
7 News
S **Movie:** *The Man With Bogart's Face*

2:00 a.m.
4 News
5 *Multitrim*
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:25 a.m.
7 **Movie:** *Ten Little Indians* (1966). Hugh O'Brien.

2:30 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Scream Blacula Scream* (1973). Pam Grier.
11 *Focus on Success*
13 *Profiles of Nature*

3:00 a.m.
11 **Movie:** *Charlie Chan and the Red Dragon* (1946). Sidney Toler.
13 *Wild America*

3:25 a.m.
H **Movie:** *Harry and the Hendersons*
M **Movie:** *Black Venus*

3:30 a.m.
4 *Hit Squad*
13 *In Your Own Back Yard*

3:50 a.m.
S *Hard Knocks*

4:00 a.m.
4 *Matchmaker*
13 *Innovation*

4:20 a.m.
S *Thomas Hearns*

4:30 a.m.
4 *New Record Guide*
5 *I Love Lucy*
7 *The Avengers*

5:00 a.m.
4 *Ben Casey*
11 *At the Movies*
M **Movie:** *Sorority House Massacre*

5:30 a.m.
S **Movie:** *Legend*

Weekend, JUNE 4–5

SAT., JUNE 4

6:00 a.m.
5 *Look at Me Now*
7 *New York Views*
9 *Comic Strip*
11 *Christian Science*
13 *Excercise With Billie*

6:30 a.m.
2 *Patchwork Family*
4 *Road to Seul*
5 *Sylvanian Family*
7 *Wild Kingdom*
11 *Planet of the Apes*
13 *New Jersey News*
H *Can a Guy Say No?*
M *Comedy Experiment*
S **Movie:** *Legend*

7:00 a.m.
4 *Kidsongs*
5 *Star Com*
7 *Uncle Waldo*
11 *Bravestarr*
13 *Comrades*
21 *Sesame Street*
M **Movie:** *Haunted Honeymoon*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*
H **Movie:** *Crimewave*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *World Tomorrow*
7 *Little Clowns*
11 *Visionaries*
13 *Adam Smith*
21 *Sesame Street*
S **Movie:** *Border Incident*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
9 *Three Stooges*
11 *Captain Power*
13 *Wall $treet Week*
M **Movie:** *My Science Project*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*
H **Movie:** *Dirty Dancing*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Great Weekend*
11 *Soul Train*
13 *Firing Line*
31 *Body Electric*
M **Movie:** *Space Camp*
S **Movie:** *Travels With My Aunt*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Dukes of Hazzard*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *From a Country Garden*
31 *Video Music Box*
H *TV Around the World*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*
H **Movie:** *Welcome to 18*

NOON
2 *Storybreak*
4 **Tennis:** French Open
5 *Charlie's Angels*
7 *Animal Crack-Ups*
9 *Black Sheep Squadron*
11 Women's Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
M **Movie:** *Secrets of the Bermuda Triangle*
S **Movie:** *Firewalker*

12:30
7 *Health Show*
21 *This Old House*

1:00
2 *Saturday Special.* Tentative schedule consisting of **Basketball:** NBA Playoff Game (if necessary), **Golf:** Kemper Open, or **Movie:** TBA (concludes at 6, approx.)
5 **Movie:** *Golf Scramble*
7 *Weekend Specials*
9 *Baretta*
11 **Movie:** *Cyborg 2087* (1966). Michael Rennie.
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)
H **Movie:** *Arthur* (cc)

1:30
7 *Making It Happen*
13 *Make Yourself at Home*
21 *French Chef*
M **Movie:** *D.O.A.*

2:00
7 *Ebony/Jet Showcase*
9 *Baretta*
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*
S *Thomas Hearns*

2:30
7 *Greatest Sports Legends*
13 *This Old House*
21 *Art of William Alexander and Lowell Speers*
S **Movie:** *The Man With Bogart's Face*

3:00
4 **Baseball:** Mets vs. Chicago or, Cincinnati vs. Los Angeles
5 **Movie:** *The Incredible Two-Headed Transplant* (1971). Bruce Dern.
7 *Professional Bowlers*
9 *Knightrider*
11 **Movie:** *The Kid With the 200 I.Q.* (1983). Gary Coleman. A thirteen-year-old genius goes to college and learns to cope with campus life—with expected results; Coleman at his stomach-turning best!
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*
H **Movie:** *Peggy Sue Got Married*
M **Movie:** *Armed and Dangerous*

3:30
13 *Frugal Gourmet*
21 *Rod & Reel*
31 *Ask Congress*

4:00
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*

4:30
7 *Wide World of Sports*
21 *This Old House*
31 *Broadway Magazine*
M **Movie:** *Girls Just Want to Have Fun*
S **Movie:** *Legend*

5:00
5 Wrestling
9 *Hawaii Five-O*
11 *Little House on the Prairie*
13 *League of Women Voters*
21 *Degrassi Junior High*
31 *Primetime Japan*
H *Tanner '88*

5:30
21 *Doctor Who*

6:00
2 *The People*
4 7 News
5 *Small Wonder*

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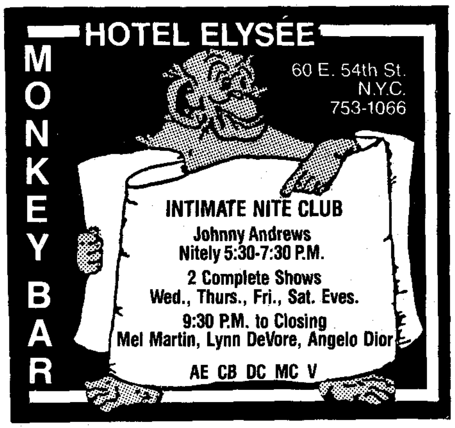

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TELEVISION

9 *A-Team*
11 *Charles in Charge*
13 *Nature*
31 *European Journal*
H *Tanner '88*
M **Movie:** *Transylvania 6-5000*
S **Movie:** *Harry and Son*

6:30
2 4 7 News
5 *What's Happening Now?*
11 *Bustin' Loose*
31 *Hello Austria/Hello Vienna*
H *Tanner '88*

7:00
2 News
4 *Headlines on Trial*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *T and T*
13 *Owl/TV*
31 *Computer Show*
H *Tanner '88*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Tales From the Darkside*
13 *Wild America*
31 *Eye on Dance:* "The Creative Process." Dan Wagoner, George Montgomery, and Jennifer Tipton talk about the cooperative development of a dance involving lighting, movement, and concept.
H *Tanner '88*
M **Movie:** *Amityville: The Demon*

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Family Double Dare*
7 *Probe*
9 **Movie:** *D-Day, the 6th of June* (1956). Robert Taylor.
11 **Movie:** *Zulu Dawn* (1979). Burt Lancaster, Simon Ward.
13 *Adventure*
21 *Man About the House*
31 *Masterpiece Theatre: Lord Mountbatten*
H *Countdown to Tyson-Spinks*
N **Movie:** *The Tempest*
S **Movie:** *Firewalker*

8:30
4 *227*
5 *Boys Will Be Boys*
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
5 *Dirty Dozen*
7 *Ohara*
13 *Mystery!: The Black Tower*
21 *Executive Stress*
31 *Secret Agent*
H **Movie:** *Dirty Dancing*
M **Movie:** *House*

9:30
4 *Hunter*
21 *Bless Me Father*

10:00
2 *West 57th*
5 9 News
7 *Spenser: For Hire*
11 To be announced
13 *Film on Film:* "Dennis Hopper and Peter Bogdanovich." Dennis Hopper discusses his life and career; Peter Bogdanovich discusses the great influence Alfred Hitchcock and Orson Welles had on his work.
21 *The Great TV Auction* (concludes at midnight)
31 *Blake's Seven*
N **Movie:** *The Decline of the American Empire*
S *Comedy Spotlight*

10:30
4 *Political Special*
5 *Werewolf*
9 *Benny Hill*
11 News

10:40
M **Movie:** *House II: The Second Story*

11:00
2 4 7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 *Cheers*
13 **Movie:** *Shanghai Express* (1932). Marlene Dietrich.
31 *World TV Presents* (Chinese programming)
H *On Location*
S **Movie:** *Lady Chatterley's Lover*

11:30
4 *Saturday Night Live*
5 **Movie:** *The Young Lions* (1958). Marlon Brando, Montgomery Clift. One of the all-time best W. W. II studies with Clift as an American soldier and Brando as a Nazi officer; superb photography and a fine score; based on the Irwin Shaw novel.
7 News
11 **Movie:** *Vietnam War Story* (1987)

11:45
2 *D.C. Follies*
7 **Movie:** *Vendetta for a Saint* (1968)

MIDNIGHT
21 *Heimat*
H **Movie:** *Peggy Sue Got Married*
N **Movie:** *Gothic*

12:10 a.m.
M **Movie:** *Sweet Revenge*

12:15 a.m.
2 *Dom DeLuise Show*

12:30 a.m.
13 **Movie:** *Blonde Venus* (1932). Marlene Dietrich. Wonderful film about a woman who leads an unsavory life to support herself and her child; beautifully directed by Josef von Sternberg; includes the classic scene of Dietrich in an ape suit singing *Hot Voodoo!*

12:45 a.m.
2 **Movie:** *Destiny of a Woman* (1971). Anthony Quinn.
S **Movie:** *Wise Guys*

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*

1:30 a.m.
9 *Carol Burnett*
11 *Runaway With the Rich and Famous*

1:35 a.m.
M **Movie:** *The Danger Zone*

1:45 a.m.
7 **Movie:** *Five Fingers* (1952). James Mason.

1:50 a.m.
H **Movie:** *Apology* (cc)

2:00 a.m.
4 *Comedy Club*
9 *Home Shopping Overnight*
11 News
13 **Movie:** *Dishonored* (1931). Marlene Dietrich.

2:20 a.m.
S **Movie:** *Lookin' to Get Out*

2:30 a.m.
4 *Sea Hunt*
11 *Tales From the Darkside*

2:40 a.m.
5 **Movie:** *What Did You Do in the War Daddy?* (1966). James Coburn, Carroll O'Connor. A group of misfit American soldiers try to get a wacky Italian town to surrender; O'Connor steals the show in a wonderful comedy performance; directed by Blake Edwards and written by William Peter Blatty.

2:45 a.m.
2 *Win, Lose, or Draw*

3:00 a.m.
4 **Movie:** *The Bandits* (1967). Robert Conrad.
11 *Dempsey & Makepeace*
M **Movie:** *Slammer Girls*

3:15 a.m.
2 *D.C. Follies*

3:30 a.m.
13 **Movie:** *State of Siege* (1973). Yves Montand.
H **Movie:** *Certain Fury*

3:50 a.m.
2 News

3:55 a.m.
7 **Movie:** *Backlash* (1956). Richard Widmark.

4:00 a.m.
11 **Movie:** *Sherlock Holmes in Washington* (1984)
S **Movie:** *The Man With Bogart's Face*

4:30 a.m.
M **Movie:** *Performance*

4:50 a.m.
2 **Movie:** *Star Pilot* (1970). Kirk Morris.

4:55 a.m.
5 *I Love Lucy*

5:00 a.m.
4 *Ben Casey*
H **Movie:** *Welcome to 18*

5:30 a.m.
5 *I Love Lucy*
7 *The Guns of Will Sonnett*
11 News

SUN., JUNE 5

6:00 a.m.
4 *New Wilderness*
5 *Gilligan's Island*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks*
S *Jennifer's Journey*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *Your Vital Signs*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christian Science*
M **Movie:** *Amazing Grace and Chuck*
S *Miss Peach*

6:35 a.m.
H **Movie:** *Wizards of the Lost Kingdom*

7:00 a.m.
2 *Young Universe*
4 *McLaughlin Group*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*

7:30 a.m.
2 *Way to Go*
4 *Sunday Today*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S *The Adventures of the American Rabbit*

8:00 a.m.
2 *For Our Times*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*

8:30 a.m.
2 *Community*
5 *Plastic Man*
7 *Morning Home Show*
13 *Mister Rogers*
H *Seabert*
M **Movie:** *Teen Wolf* (cc)

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 **Tennis:** French Open (concludes at 2, approx.)
5 *D.J. Kat*
7 **Movie:** *Jesse James* (1939). Tyrone Power, Henry Fonda. Terrific cast in this sprawling Western about the famous outlaw; Power and Fonda are great!
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*
H *The Adventures of Sinbad*
S *P.J. and the President's Son*

9:30 a.m.
11 *Puttin' On the Hits*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
H **Movie:** *Starship*
M **Movie:** *Mr. Mom*
S **Movie:** *Terms of Endearment*

10:30 a.m.
2 *Face the Nation*

Over 17 Not Admitted
Love Boat
Owl/TV
Inside Albany

1:00 a.m.
Wall $treet Journal
Wrestling
News Conference
Knightrider
Wild America
Washington Week

1:30 a.m.
Newsmakers
David Brinkley
At the Movies
Degrassi Junior High
Wall $treet Week
Movie: *Something pecial!*
Movie: *The Train obbers*

IOON
Sunday Special. entative schedule onsisting of **Basketball:** IBA Playoff Game (if ecessary), **Golf:** Kemper)pen, or **Movie:** To be nnounced (concludes at p.m., approx.)
Movie: *Davy Crockett nd the River Pirates*
Greatest American Hero
Movie: *Abbott and ostello in Society* (1944)
Washington Week
Adam Smith

2:30
Business World
Inside Albany
Wild America
Movie: *An American Paris*

:00
Movie: *Bedazzled* 1967). Peter Cook.
Like It Is
This Week in Baseball
An Ocean Apart
Nature
Movie: *The Karate id Part II*
Movie: *The Story of lexander Graham Bell*

:30
Baseball: Mets vs. hicago (concludes at 5, pprox.)
Movie: *Jet Pilot* 1957). John Wayne.

:00
Special: *Las Vegas ports Festival*
Teens: From Crisis to aring
Movie: *Testament* 1983). Jane Alexander. owerful drama about a amily contending with a uclear holocaust; eautifully-restrained erformance by lexander.
Masterpiece Theatre: ord Mountbatten
Window On World TV

:30
Movie: *Back to the uture*

:00
Movie: *Dirty Dingus agee* (1970)
Racing: Milwaukee 200"
The Collectors
Movie: *Roxanne*

:30
11 **Movie:** *All the resident's Men* (1976). Robert Redford, Dustin Hoffman, Jason Robards. Superb film about *Washington Post* reporters Bob Woodward and Carl Bernstein, and how they broke the Watergate scandal; won Oscars for best screenplay and best supporting actor (Robards).
13 *Moyers: Joseph Campbell and the Power of Myth*
21 *Madeleine Cooks*
31 *Washington Week*
H **Movie:** *Hatari*

4:00
21 *Great Chefs of the West*
31 *Tony Brown's Journal*

4:30
13 *Currents*
21 *Frugal Gourmet*
31 *World Chronicle*
S **Movie:** *Brighton Beach Memoirs*

5:00
5 **Movie:** *Columbo* (1974). Peter Falk.
7 *Spirit of Adventure*
9 *A-Team*
13 *League of Women Voters*
21 *Nova*
31 *Eye on Dance*
M **Movie:** *Amazing Grace and Chuck*

5:30
31 *Looking East*

6:00
2 4 7 News
9 *Inside*
11 **Movie:** *Zulu Dawn* (1979). Burt Lancaster.
13 *Victory Garden*
21 *Adventure*
31 *Images/Imagenes*
H **Movie:** *Foul Play*

6:30
2 4 7 News
13 *This Old House*
31 *Another View*
S **Movie:** *Off Beat*

7:00
2 *60 Minutes*
4 **Special:** *Ida Early*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *The Man Who Would Be King* (1975). Sean Connery, Michael Caine. Outstanding, rousing treatment of the Rudyard Kipling tale of greed and ambition in 1880s India; great direction by John Huston; Caine and Connery are excellent.
13 *Wild America*
21 *Louisiana Cookin'*
31 *Silk Screens*
M **Movie:** *Project X*

7:30
13 **Premiere:** *In Your Own Backyard.* Series which attempts to increase awareness of the environmental dangers that exist in the tri-state area.
21 *House For All Seasons*
31 *Faces of Japan*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 *MacGyver*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Documentary Is*
H *Waldheim*
N **Movie:** *Personal Services*
S **Movie:** *Terms of Endearment*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*

9:00
2 **Special:** *42nd Annual Tony Awards.* Join Angela Lansbury and a host of other Broadway stars as they celebrate the 100th birthday of Antoinette Perry, in whose honor the awards are given.
4 **Movie:** *Short Circuit* (1986). Steve Guttenberg.
5 *Garry Shandling*
7 **Movie:** *Bluffing It* (1986). Dennis Weaver. A well-respected man hides the fact that he cannot read or write from his family, friends, and co-workers.
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Lord Mountbatten*
21 *Nature*
31 *Australian Movie of the Week*
M **Movie:** *Teen Wolf* (cc)

9:30
5 *Duet*

10:00
5 *Tracey Ullman Show*
9 11 News
13 *Yes, Minister*
21 *The Great TV Auction* (concludes at midnight)
N **Movie:** *The Princess Comes Across*

10:15
S **Movie:** *Back to the Future*

10:30
5 *Current Affair Extra*
9 *Benny Hill*
11 *Carson's Classics*
13 *Good Neighbors*
31 **Movie:** *Scarlet Street* (1945). Edward G. Robinson. A meek man is pulled into the world of crime by a seductive woman and her manipulative boyfriend; beautifully directed by Fritz Lang.
M **Movie:** *Friday the 13th—The Final Chapter*

11:00
2 4 5 7 News
9 *Entertainment This Week*
11 *Cheers*
13 *New Television*

11:30
2 News
5 *Sports Extra*
11 *The Honeymooners*
H **Movie:** *The Karate Kid Part II*
N **Movie:** *White and Lazy*

11:45
2 7 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *Living Proof* (1983). Richard Thomas.
9 *Dallas*
11 *Star Trek*
13 *Great Performances: Laurence Olivier*
21 *Mystery!: Black Tower*
M **Movie:** *Creepshow 2*
N **Movie:** *Hard Traveling*

12:15 a.m.
S **Movie:** *April Fool's Day*

12:30 a.m.
4 *Speaking of Everything*

1:00 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
9 *Dallas*
11 *Odd Couple*
21 *Sandbaggers*

1:25 a.m.
H **Movie:** *Bedroom Eyes*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Heroes*
11 News
13 *On Tour: New York City Opera*
M **Movie:** *Roxanne*

1:50 a.m.
S *Don Rickles*

2:00 a.m.
2 News
4 *Hardcastle & McCormick*
5 *Foster Parent Plan*
9 *Home Shopping Overnight*
11 *At the Movies*
13 *Non-Fiction Television*

2:05 a.m.
7 **Movie:** *Ned Kelly, Outlaw* (1970). Mick Jagger.

2:30 a.m.
11 **Movie:** *The Island* (1980). Michael Caine.

2:45 a.m.
S **Movie:** *It's Not the Size That Counts*

3:00 a.m.
4 *Visiones*
5 *Mission Impossible*
13 *You Gotta Have Art*
H **Movie:** *Cujo*

3:20 a.m.
M **Movie:** *Cutter's Way*

4:00 a.m.
4 *First Estate*
5 *East End Kids*
7 **Movie:** *Gunpoint* (1966). Audie Murphy. Good Western about a sheriff who goes after a gang that has kidnapped a saloon girl; nice photography.

4:15 a.m.
S **Movie:** *Off Beat*

4:35 a.m.
H *America Undercover:* "Execution"

5:00 a.m.
11 *Twilight Zone*

5:15 a.m
M **Movie:** *The Groove Tube*

5:30 a.m.
7 *Morning Stretch*
11 News
13 *Wall $treet*

5:35 a.m.
H **Movie:** *Free Ride* (cc)

5:50
S *Miss Peach*

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NEW YORK
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Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

New Lux Bldg—24 hr drmn, 1BR, furn, mod/deco built in, mirrors, the works, hi vus, hlth club/pool, $1900. 212-496-6975

APARTMENT/HOUSE TO SHARE

E 34th Office Or Living Space—Lex & Prk. Lux drmn bldg to share w/30-yr-old prof'l woman. Lrg, furn 2 1/2 BR, 2 full bth, new kit, w/d. $1200/mo. 212-779-1395.

To Share—Elegant upper east side apt, 2 BR, 2 bth, with frequently absent, traveling female prof'l, domestic help included. Ask for Jean Green 212-644-1700.

SUBLET

Great Village Duplex—Terrace, 2 BR, Air Conditioned, $2000. June-Sept.
Call M. Wolff 413-597-3377

LIVING LOFT

12th St Off 5th Ave **2300sq ft**
CONDO LOFT - WORK/LIVE
Enhance your business potent'l in prestige loc & live in style. Mod EIK. 2 bths, huge N/S/W windows, a/c $595,000. Hurry!
Elizabeth Frothingham Res: 212-260-2748
Albert B. Ashforth, Inc., 212-288-9400

COOPERATIVE/CONDO
Manhattan

Magnificant Townhouse Apt—Off Gramercy. Hi ceil, 2 BR, **closets**, mrble flrs, balcony, garden, jacuzzi, new kit & bth. $375,000. Must sell! 718-748-9500.

48th St **Bet 1st & 2nd Aves**
100 U.N. PLAZA
Elegant 1 BR on hi floor w/brand new-modern kit, whirlpool bath, 2 balconies & beautiful East River view.
Richard Zirinsky Jr **212-751-4620**
Brokers Invited

Bleeker St—Margin call. Must sell! Lrg, quiet, sunny duplx. $280K or best offer. Call 212-977-4470 wkdys after 9:30 am.

West 96th—Fully renov lrg studio, oak parquet flr, sep EIK, elev man bldg. $110,000 neg. Maint $276. 212-316-9889.

Trump Parc—CPW 1 BR, 1 bth, 20th flr, vu of 58th & 6th, low tax & mnt. $387,500. Pvt sale. Mr. Vaccaro. 914-428-0505.

225 CPW—At 82nd, 1 BR Co-op. Elegant drmn bldg, concierge. Asking $215K, maint $576/mo. 718-268-2729. Lv message

LOCATION! VIEWS! DECOR!
CPW, Hi 60's. This 1500 sq ft, 2 BR, 2 bth apt w/terr over pk, w/marble fp, won't last!
P. Themmen 212-355-3550/h 212-678-1161
THE CORCORAN GROUP

38th & Park—1 BR, 300 sq ft, open view terr, $275,000. eves 212-697-3378

COOPERATIVE/CONDO
Sullivan

Loch Sheldrake—Lakefront community, beach, tennis, swimming, 3 units $38,000-$60,000.
SYBIL REALTY **914-292-SALE**

HOUSE
Nassau-Suffolk

PORT WASHINGTON SANDS POINT
33 mins to Midtown. Call for Free Insider's Guide/Brochure to area. Victorian Treasure situated in Port's Harbor area. Main house & charming rental cottage, comp with frplcs, beamed ceilings, open porches & water views. $540,000. Village Colonial, beautifully revitalized. Must be seen, $280,000.
Harbour Town Realty
1-800-562-3377 or 516-883-0990

HOUSE
Sullivan

Roscoe Area—Sportsman's paradise, fish off your own deck, trout stream, 2 BR custom-built ranch, frplc, secluded, authentic covered bridge. On 5 acres. $160,000. with more land avail.

10 Acres—Newly renov lrg country home, could be B & B, Restaurant, or Country Inn. Charming $225,000
SYBIL REALTY **914-292-SALE**

HOUSE
Westchester

Westchester - Pound Ridge—Sprawling country home, 2 plus acres, 20 X 40 pool; sep guest suite avail. Furnished.
Preferred RE/BHG 914-232-7788

Westchester - No. Salem—Stone carriage house, 4 plus acres, pool, pond, 1 hr NYC.
Preferred RE/BHG 914-232-7788

VACATION HOME
For Sale

Poconos—Buck Hill Falls, 6 BR, 3 bth, Castle-like, golf, tennis, pool, kids camp, seasonal/monthly. 717-595-2649

HOUSE
Connecticut

Blackrock/Fairfield CT—Beaut beachfrnt townhse, 2 BR, 1 1/2 bth, LR w/din area, den, lrg kit, laundry, 2 terr ovrlkng LI Sound, pool, public tennis. 1 1/4 hr NYC. $269,000. 212-439-6961, rental available.

Westbrook—Antique Cape: Country hideaway. Privacy, stone walls, swimming pool, solarium, gardens. Ideal location. Great buy. $349,000.
S.M. Strong Inc; Realtor, Old Lyme, CT.
(203) 434-1603

COUNTRY PROPERTY
For Sale/Rent

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ATLANTIC OCEAN FRONT
S.W. Nova Scotia 1000 ft ocean front & 100 acres, with rolling surf & S.W exposure bet Halifax & Yarmouth. $110,000.
Owner financed. Brad 718-358-1658.

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $260,000. Also avail 1.84 acres with private dock. $155,000. Owner 212-644-3010.

Exclusive Buck Hill Falls Home—PA Mts. 5 BR, golf, tennis, all sports, 2 hrs NYC. $297,000. Penny 212-265-8520.

NORTH BRANCH COMMONS
Eighteen spacious & very private Country homes are being built now, in the Rolling Orchids & Forests of North Branch NY, just mins from the Delaware River. Each home, reached by a private driveway through the woods, is out of sight of any other & is designed for year-round comfort, with pool, pond & tennis courts incl. Priced from $140,000. 2 hrs from the GWB. By appt only. 914-482-4168
Offering by prospectus only.

CONNECTICUT WATERFRONT
Distinct, large 4 bdrm Contemp Ranch, fabulous water views & sep 1-bdrm suite. All amenities. Prestigious Danbury loc.
1 1/2 hrs NYC, $375,000. 515-661-5412

Antique Gem—Charming 100-yr-old, 2 BR Victorian, nr swimming, skiing, Woodstock. $85,000. Owner 212-677-7664

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Imagine a Dutchess County Chalet with long valley views, covered heated pool, pond, separate guest house, dream kitchen & incredible grounds. 44 plus wooded acres. Asking (& worth) $595,000.
914-373-9681

Martha's Vineyard, MA—Just built. **Oak Bluffs,** 1800 sq ft, 4 BR, 2 bths, 3 patios, outdr shower, wlk to beach. $175,000. **Edgartown,** excl sec, 1 full acre, 5-6 BR, 2 bths, vac sys, wraparound deck, circular driveway. $270,000. MV/NY Liaison consultant P.Martin 212-924-5451.

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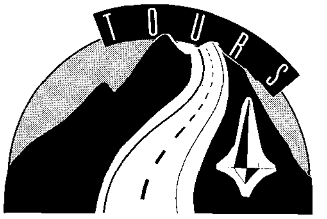
Place your ad on Tuesday and see it in print the next Monday.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL HELP

EARN $350 WEEK. 1 to 3 WEEKS. Language school SEEKS cultivated New Yorkers on Upper E. or W. Side to HOUSE (priv BR) European execs studying English. Mrs. Taylor **212-289-6342.**



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212-370-0555. 1-800-USA-GALO.

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JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, anytime.

Cheap Vacations—Fly courier, save up to 75%-major airlines. L.A., Mex City, San Juan, Athens, Bermuda, B. Aires, Sydney. Europe &...more! 212-431-1616 12-5pm.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $440. Paris $490. All rnd trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

NEW YORK HOT!
NEW YORK Magazine's SUMMER PLEASURES double issue covers this season's "HOT" summer treasures. It's an exhaustive look at an infinite array of activities, trips, amusements and events. Don't miss your chance to advertise in the issue that is certain to be a reference book all summer long!
ISSUE DATE: June 27-July 4
On Sale: June 20 Ad Close: June 14
Call 212-971-3155

SEASONAL RENTAL

Fire Island, Ocean Beach. Jerry's Rooms & Effcy Apts. The beach...The sun...The fun. Daily & weekly rentals. **516-583-8870.**

E. Hampton—Georgica Pond Waterfront, July $7,500. Exquisite, furn 2BR cottage on 4 exclusive acres. So. of hwy. Fantastic water views. Change in plans. Call Tom: 212-483-7010 days; 516-537-1509 wknds.

Hamptons Area—New waterfrnt community, 2 BR, 2 bth, pool, tennis, use of sailboat. $15,000 season. 212-732-3491.

Beverly Hills—Beaut furn 1 BR apt, short term, 1, 2 or 3 mos. $3000. 213-557-2615

Nantucket Island—Ocean front, pvt beach, 3 BR home, season $18,000 or mnthly. Call 212-582-0366 or 203-643-1373

Montauk At Ocean—Lg contemporary, spa, Bi-wkly. 516-269-6177, 516-668-5355.

Nantucket—Prime summer rentals still available. Starting at $1,000/wk. Open 7 days. The Maury People. 617-228-6853.

Westhampton Beach—Dune Deck studio, pool/ocean vus, wknd/week/month or bi-wkly. 212-704-0299/212-831-4513.

45 Min From Manhattan
SANDS BEACH & TENNIS CLUB
In Atlantic Beach. Why wait in Hamptons traffic? Limited avail: cabanas, lockers. Facilities: pools, ocean, tennis, volleyball, paddleball, basketball. **Lynn 516-371-4000.**

CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

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BED & BREAKFAST New York

E. Hampton—Country bkfst, aftn tea. Great loc. Pool, walk to dine, marina.
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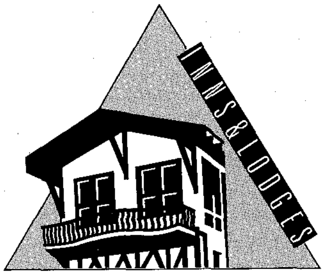
Judith Mol Agency **212-971-9001**
Elegant or simple Manhattan apts.
For corp/leisure travel. Holiday stays.
Hosted/unhosted. Min 2 nites.

BED & BREAKFAST New Jersey

Cape May: Colvmns—*Vict B&B on ocean* Mid-wk disc, gourmet bkfst. 609-884-2228

Travel Advertisers—NEW YORK's TRAVEL section reaches 1.6 million readers. 212-971-3155. Source:'87 SMRB.



INNS AND LODGES New York

The Village Latch Inn · Southampton
Elegant 37rm, 5acre resort-hotel. Great loc. Plus — rent your own mansion for celebrations & corp outings. **516/283-2160.**

INNS AND LODGES ME, VT, NH, CT, RI

THE HAWK INN, VERMONT
Four Star. Four Diamond Award winning resort. Supurb dining, spa, horses, boating set in Vermont natural beauty.
Call 1-800-451-4109 or 1-802-672-3811.

RESORT Massachusetts

Foxhollow Wellness Spa—Berkshires. Preview finest new spa, min from Tanglewood. 240 acres, pool, lake, hiking, horses, yoga, massage, aerobics, natural gourmet food. 2-7 day MAP rates start 7/1. Rt7, NM, Lenox, MA 01240. 413-637-2000.

TRAVEL SECTION
Look for **SKI TRIPS, SKI INNS & LODGES, SKI B & B'S, GETAWAYS, and CROSS COUNTRY, also SKI CLOTHING and EQUIPMENT**
Call Diane Woodstock at 212-971-3155
Place an ad on Tuesday and see it in print the next Monday. AX, MC, Vi.

RESORT New York

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

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Fire Isl., Ocean Beach Inn—Restaurant. 20 lux units w/priv bth, heat/ac, color TV, phone. Beach, watersports & exciting nightlife. Days, wk & pkge rates. Broch, info or resv. **1-800-44-OCEAN**

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Beauty & luxury. 1-4 couples. 5 servants, chauffeured van, pool, jacuzzi, 4BR & studio/bar. From $195/day. **607-797-7793.**

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Electrolysis-IB Probe, Facials, Waxing. Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W. 57 St. **212-757-6585.**

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New York Magazine's SUMMER PLEASURES double issue covers the season's summer treasures. It's an exhaustive look at an infinite array of activities, trips, amusements and events -- certain to be a reference book all summer long.

New York's 1.6 million readers, with a median household income of $38,980, look forward to summer, and SUMMER PLEASURES.

ISSUE DATE: **June 27-July 4.** ON SALE: June 20. AD CLOSE: June 14.

Call 212-971-3155

Source: 1987 SMRB

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equals 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Michael Fazio, Raymond Alvin or Mads Buck for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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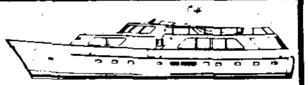

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ENTERTAINMENT/SINGLES

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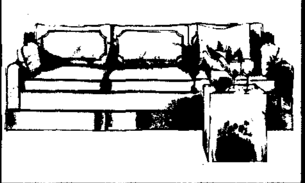

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Continued on next page.

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Continued from previous page.

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Wacky Woman Wanted—By a successful, sensitive, tall attractive male, 40, Jewish. I'm seeking an unpredictable, spontaneous woman with offbeat sense of humor, for fun times/serious relationship. Late 20's-early 30's. Photo a plus. NYM B258

Slim, Dark-Haired, Very Pretty—Blues/jazz fan, smart, fun and 37, seeks witty, sane, attractive man, 30-45. NYM B231

Unpretentious, Intelligent, Creative—Scandinavian lady, 58, salutes healthy morals and simple life. Seeks tall, witty, nonsmoking, single, educated gentleman who enjoys bicycling, The Bolshoi, flamenco in Malaga, sing-alongs, loving and peaceful people and a mature, trusting relationship. Letter/photo. NYM B282

Let Your Spring Blossom—Sparkling, athletic, radiant honey blond, professional Jewish female, desires successful Jewish male, 33-46, intelligent, stable, secure, with a lust for life and finding a relationship for all seasons. Photo. NYM B113

They Don't Make Them—The way they used to. Attractive Jewish woman, 29, MBA, with warmth and sense of self. Loves to travel, ski, go out - or just stay at home. Seeks a man in mid-late 30's or early 40's, professional, who is looking for quality, fun and friendship in a relationship. Phone/photo. NYM B242

Robert Kennedy Idealist—Handsome, athletic, intuitive, engaging man of character, courage, conviction, heart, humor and hope, 36. Seeks sharing woman who dares to dream. NYM B283

Successful Professional/Businessman—Jewish, good-looking, 40, 5'10", 175 lbs, intelligent, well-spoken, educated, serious, funny, dependable and loyal. Enjoys tennis and skiing. Seeking a companion, friend and lover for marriage and family. If you are lovely - physically and in spirit - 30-35, please foward photo and short handwritten note. NYM B254

Sensitive, Handsome Businessman—Successful, Jewish, 29, looking to meet a slim, nonsmoking, funny and spontaneous professional woman, 21-28, who loves Chinese food, long walks, good conversation, late nights out and a warm, caring relationship. Photo/phone. NYM B256

Escape From NYC—Successful businessman, 47, Boston/NYC, enjoys country living, international travel and weekends in Nantucket. Seeks attractive, slim, interesting woman to share the best of all worlds. Photo, please. NYM B213

Exotic Blend!—Quasi-intelligent, spunky, sensuous, attractive Eurasian, 31, with a Caribbean upbringing and a distinct flair for living. Seeking a nonsmoking, high-energy, fun-loving, goal-oriented maverick who won't be intimidated by a strong but feminine, unconventional, adventurous lady. Let's meet, share some laughter and watch the sparks fly! NYM B291

Let's Spoil Each Other!—Very huggable, handsome surgeon, romantic, extremely successful and eligible, mid 30's, Jewish, lean, 5'10", athletic, seeks lifetime partner/lover who's an affectionate, beautiful lady, 33 or less, nonsmoker, to share mutual pampering, romance, marriage, kids. Note/photo necessary. NYM B310

Classy, Refined Christian Lady—34, divorced, with 6-year-old girl. 5'3", slim, 125 lbs, Ivy-educated, creative, adventurous, kind, loving and honest, with a great sense of humor. Seeks handsome professional man, 35-45, who is warm, caring, considerate, adventurous and loving, with a heart of gold, and must love children. Must be able to match a 6-figure income, or please don't reply. Photo/phone/bio. NYM B331

Older Woman Wanted—Young 37, male, 6', athletic, good-looking financially secure professional, nonsmoker. Enjoys the finer things in life. Looking to be romanced by one special, sensual, sophisticated and financially secure older woman. If Cher and Barbara can do it so can you! Photo/note/phone. NYM B364

Professional Actress—Seeks leading man with "star qualities". I am 5'7", 123 lbs, very pretty, affectionate, romantic, sensuous, sincere, intelligent and fun to be with! My interests are many including the arts, sports, travel, etc. You must possess the above qualities (sans "very pretty") and be at least 5'10", trim, and 35-48. Most of all, you must be open to having fun, have a good sense of humor and enjoy NYC even in the rain! Note/phone/photo - please! NYM T383

Seek A Leading Man—For a hopelessly romantic co-star. Should be bright, good conversationalist, enthusiastic, good-looking and tall, 45-55. Co-star is attractive blond, fun-loving, enjoy city and many arts, 38, interested in long-running play. Send current photo and note. NYM T381

Tall, Athletic, Black Male—40, very successful, nonsmoker and light drinker. Jazz, movies, reading and sports are important to me. I would like to meet an attractive, successful, health conscious lady. Photo/phone/note, please. NYM B367

Chemistry Is Critical—For both of us. This tall, athletic 44-year-old, successful entrepreneur would like to meet that special lady with whom to share adventure, romance and the secrets of life. If you are a tall, independent, bright, creative lady with rare exotic beauty, perhaps we can share and spoil each other. You should be very communicative and energized by the sensual pleasures as well as the realities of life. Varied interests include travel, theater, skiing, scuba diving, tennis and fine wine. Engaging note/photo/phone. NYM B026

Single Jewish Female—25, cute, petite, green eyes, great smile, professional Manhattanite, outgoing and adventurous. Seeking single Jewish male, 25-35, attractive, sincere, fun, nonsmoker. If interested in a lasting, meaningful relationship, send note/phone/photo. NYM B145

Gorgeous, Exciting—Professional woman seeks successful, attractive, dynamic man, 40-55. Note/photo exchanged. NYM B011

Here I Am—In Fort Lee with a strong focus on NY cultural activities. A pretty, warm, sparkling, intelligent Jewish widow seeking a quality man, over 60, who prefers to share living and laughter with someone special. NYM B276

Sensuous Wall Street MBA—30, 5'9", model's looks. Seeks tall, successful, athletic man in 30's. NYM B240

Exciting Entrepreneur—Attractive, successful, interesting, very humorous, white Jewish male. Seeks an attractive, bright, caring, intelligent, good sense of humor, good figure, sensual, caring woman, 28-35. Must send photo/phone number. NYM B076

Is There A Sharp, Secure Single Parent—Who also loves animals out there? There's a fantastic, redheaded female ad exec looking just for you. Photo. NYM B286

Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM B017

Interesting, Intelligent, Witty—Professional man, 52, 5'8", Jewish, well-traveled Manhattanite. Seeks attractive, intelligent, not-heavy woman, up to 47, for quiet dining, seriousness and silliness, talking and laughing and sharing. Bio/phone/photo, please. NYM B093

Brunette Beauty, Dazzling Smile—Great figure, 30's, wit, warmth and class. Loves old movies, working out, animals and romance. Seeks handsome, bright, fit man, 34-47, with sense of humor. Send note/photo. NYM B322

A Zsa Zsa Gabor Type—Sophisticated, model, musician, professional, European Jewish, widow, 48, seeks intelligent, educated, successful man who wants commitment. Bio/phone/photo. NYM B241

Lighthearted, Lovable Woman—Living north of NYC, seeks cheerful, slightly off-beat, original, secure, bright, somewhat adventurous man in his 50's, ready to love and be loved. I'm curvy, cuddly, candid, curious, friendly and easy to be with. Take a chance and write. NYM B117

Intimidated—By an attractive, successful redhead (city gal)? Read no further. But if you are confident, successful, attractive, athletic, 40-55, and can capture my interests with your dynamic sense of humor, I await your response. NYM B103

Lasting Relationship—Sought by man, 35, 6'0", 178 lbs, realtor - with a sincere woman. POB 86, NY, NY 11369.

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Independent, Funny, Pretty—Slim, athletic Jewess in Westchester, 5'8", 36. Looking for comparable man (give or take a quality). Note/photo. NYM B245

The Whole Truth—Orthodox Jewish divorced doctor, 35, looking for you-know-who, for commitment, connection and fun. Nonsmoker, health-oriented, open-minded, two children and wanting more. If you are attractive in mind and body, 23-33, let's talk and exchange photos. NYM B228

Warm, Caring, Affectionate—Female, 38, successful company president, very pretty nonsmoker, in great shape. Enjoys music, outdoors, architecture, taking drives and coming home. Seeks stable man of substance, with good sense of humor, enthusiasm for his work, ability to communicate feeling verbally, for friendship leading to marriage and family. NYM B247

NJ Lawyer—Male, 32, as comfortable in faded jeans as in a 3-piece suit. Tri-state explorer, enjoys finding new restaurants, loves the Mets, music, good conversation. Looking for someone to share adventures, laughter and time together. Photo/note/phone. NYM B278

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Successful, Handsome Business Exec—Romantic Jewish male, 35, witty and charming. Desires attractive, bright, vivacious Jewish female, 26-34, for serious and caring relationship. NYM B248

A Personal Ad Is Not My Style—But I've succumbed! I'm seeking someone to laugh with and love. A nice man between 35 and 50, seeking an equally nice professional woman who is as comfortable at the opera as on the ski slopes, and who looks as good in blue jeans as in an evening gown, owes it to himself to respond. NYM B193

Man Overboard—In quest for one-woman commitment. PR writer, slim, 5'9", non-grey, 56. Values caring, arts, humor. If formerly married Manhattanite, 38-50, throw line. NYM B249

Romantic At Heart—Very attractive Jewish professional, Middle Eastern female, 30, who enjoys NY nightlife almost as much as romantic evenings at home, seeks bright Jewish professional, attractive, marriage-minded, 30's mensch, to share love and laughter. Note/phone/photo, a must. NYM B224

Handsome Entrepreneur—Harvard College/Harvard Business School. Lived overseas for several years - experiences in building power plant in Middle East would make a great Casablanca-type movie. Artistic, romantic, athletic. Seeks beauty and brains and especially someone who wants both joie de vivre and meaning in life. Note/photo/phone. NYM B085

Please Help!—This 32, 5'5", good-looking Jewish male needs special woman: Jewish, 25-31, attractive and classy, enjoys the theater, dining out, travel, in other words having fun. Help me enjoy the finer things in life. Send note and photo and see what happens. NYM B233

Retired, Not Retiring—50 plus, white woman, attractive, healthy, happy, athletic MA, enjoys life, learning, outdoors, travel, dancing, art, humor. Photo. NYM B227

Allergic To Shellfish—But otherwise normal. Cute, sweet, spunky female art director (37) who loves dancing, cooking, working and hanging out with good friends, looking for a great guy (30's-40's) who's easygoing, fun, creative and caring. So if you're loyal, passionate, reasonably sane and occasionally read these ads but don't usually respond, then take a chance with me. Photo appreciated. NYM B229

Art Lover—Lovable and caring female, 40, enjoys art galleries, museums, performing arts. Also likes the outdoors, animals, travel and loves to cook. Seeks mate, 35-55, with these interests plus others that I could learn to love. NYM B281

NY/NJ Woman—Sophisticated, fun-loving, attractive, 5'7", Jewish professional. Seeking a successful man, 48-60, who enjoys life's adventures. NYM B232

Vulnerable, Lucid, Literate—Attorney, financially successful but not acquisitive, 52, 5'10". Worldly, humorous, iconoclastic, with special interests in dance, poetry, hiking, sciences. Needs very bright, emotionally available, comely woman, 30-39, who wants to marry and have (more) children. Photo/note. NYM G538

Is There One—60ish Jewish man out there, honorable enough to call and make a date and keep it? Signed - Frustrated But Very Nice, Mature Widow. NYM B234

Attractive Professional—Single white female, 34, seeks attractive professional male with great sense of humor, to share nights out on the town, quiet walks on the beach, Springsteen concerts or whatever. Must be able to hold a conversation using words of more than one syllable. "There's something happenin' somewhere - I just know there is..." Photo/phone. NYM B253

Gotham Entrepreneur—42, 5'10", 175. Likes dining out, dry wit. Seeks very pretty Christian lady, nonsmoker, 30-35. Box 204, 1202 Lexington Ave, NYC 10028.

Soft, Sensuous—Italian-American, very attractive exec and writer, longs for warm, responsive man, 45-55, in law, medicine, education, communications. Let's feast on arts, travel, outdoors, love. NYM B235

Search—Successful Manhattan publishing executive, handsome, Ivy, informal, 45, looks late 30's (really). Seeks pretty, slim, smart, gentle, unpretentious woman, 30's. Likes the arts, sports, beach, outdoors, humor, good talk - and a woman who values honesty, intimacy and joy. Personal note/phone, please. Photo a must. NYM B321

Adorable Jewish Female MD—With sense of humor and joie de vivre. Tall, svelte, attractive. Seeks kindhearted Jewish male, 28-40, with traditional values, for long-term relationship. Prefer MD, JD or business owner. NYM B257

If You Are Liberal—Warm and caring/ 30ish, attractive, tall and daring/ An observant Jew, intellectually inclined/ Then you sir and I, are two of a kind. Send note/ photo to NYM B251

Never Met The Right Woman—Handsome, thin, vegetarian doctor, still searching. Enjoy collecting 50's-60's cars and rock and roll, jogging, swimming and warm weather vacations. I'm 40, blond hair, 5'9" and hope to fine an outgoing, romantic, very attractive, younger counterpart. POB 84 Somerville, NJ 08876

If You Grill A Great Steak, You're On—Shapely, pretty green-eyed CPA, mid 30's, seeks trim, athletic, MD/JD/business exec to share life's best. NYM T342

Pretty Woman—37, shy, sensual, intellectual, unusual; seeks intelligent, alive, individual male. Photo/note. NYM G540

Attractive Professional—24, 5'3", slim, refined, seeks tall professional gentleman, nonsmoking. Photo returned. NYM B236

Manhattan Attorney—Divorced, tall and attractive, 44, seeking bright Manhattan woman, 35-45. NYM B237

South Floridian—Attractive, intelligent, very successful lady, 50 plus, unencumbered, seeks successful professional gentleman with integrity, 60 plus, to live, love and enjoy life to the fullest. NYM B189

Sunny, Glamorous Blond Lioness—Would like a strong, loving man to romp through life. 31, long blond hair, blue eyes and sparkling energy. Playful and impulsive yet serious about business. I'm confident yet vulnerable and would like a man with an easy smile and generous spirit who wants to share a magical life style. Please include a photo. NYM B243

Theater Producer—40, very attractive, unattached, Jewish. Seeks special, gorgeous woman who wants long-term relationship. No reply without photo. NYM B244

Truly Lovely Lady—Harvard lawyer turned writer-businesswoman, warmhearted, very attractive, 5'5", 112 lbs, Christian, loves movies, theater, sunsets, long walks, Airedales, horses, badminton, ethnic food. Seeks warmhearted, intelligent, self-assured, successful entrepreneur, nonsmoker, 35-50, for a serious relationship leading to love. NYM B252

Born In The USA—Beautiful blond with an "All-American" classic model look. Great-looking in silks or sweats, 39, nationally known editor. Sophisticated, spirited. Loves tennis and travel, parties and ponytails. If you are an intelligent, handsome, tall man, sincere, highly successful, with a sense of values and humor, please send photo/note. NYM B211

Free Spirited—27, Jewish female, loves beach, dancing, skiing and much more. Seeks Jewish male professional, 27-34, with style and humor, for friendship and fun. Note/phone/photo. NYM B259

Tall, Handsome, Romantic—Sincere Christian with diverse interests, seeks pretty, slim, stylish and unpretentious female, 27-37, who enjoys the outdoors - for a summer adventure and happy ever after. Phone/photo a must. NYM B260

Moonstruck Lawyer—Handsome, successful, single Jewish male, 30's, 170 lbs, 6'. I like: old-fashioned romance, to laugh, children, athletics, travel, film, dancing, my work, new ideas. Seeking woman who is positive, intelligent, enthusiastic, flexible, caring (and laughs at all my jokes!). Even if Cher gets to me first, I promise to call you if you send a photo. NYM B262

Green-Eyed, Black Haired Beauty—33, 5'7", 125 lbs, nominal Catholic, former model, successful career in media, warm, cultured, creative and sophisticated, with intelligence sparked with a spirit of adventure that makes for stimulating companionship in sharing: travel, music, film, theater, love and commitment. Seeks successful, stable, fit male of substance who is warm, cultured, has a sense of humor - appreciates quality and is ready for a lasting relationship. Nonsmoking a plus. Photo/phone/note. NYM B284

Chic Lady—Wishes to meet clever, white male, 50-65. Photo/bio/phone. NYM B285

Cute And Cuddly—Petite blond, Jewish advertising exec, who loves outdoor sports, rock music, cooking, holding hands and hugs. Seeks attractive, ambitious, romantic, warmhearted man (28-35) with a sense of humor and a zest for life. Photo/note/phone. NYM B323

Paging Doctor Hackenbush—Let me be your Mrs. Upjohn! Fun-loving but sometimes crabby, 38, travel agent. Seeks the right man to pilot me down the runway of life. Photo optional. NYM B316

Sing With Me—Attorney, 55, 5'6", seeks trim, bright gal to 52. Photo. NYM B287

Pretty, Petite Redhead—Vital, witty, bright, athletic, fit nonsmoker wants "That Old Feeling", male counterpart, late 40's-60. Please be fit. Photo. NYM B194

Happy, Good-Natured—Good-looking, successful Jewish male professional, 43, seeks a lasting relationship with an attractive female, 30-38, who treasures giving and honesty, who is independent but would rely on a man for emotional support, whose values allow her to enjoy not only the finest things of life but also its simple pleasures, who laughs easily and shares her joys with others. Phone/photo, please. NYM B210

Searching For You—This tall, handsome, trim, terrific, successful Manhattan human being seeks fabulous, 25-35, model type, with beauty and brains, for the best life has to offer. Photo a must. POB 7551, Rego Park, NY 11365

Pretty, Energetic, Jewish Professional—27, slim Manhattanite, who loves music, funky food, dancing, cooking, a good laugh. Seeks sincere, outgoing, handsome, successful Jewish man, 27-35, 5'8" plus, for more than a first date. Photo. NYM B295

Let's Be Creative Together—Warm, affectionate, honest, good listener, white Jewish male, 5'7", 37, looking for that extra-special someone who needs the warmth of an endearing companionship, white female, 21-31. Phone/photo/note, please. NYM B196

Petite, Youthful, Caring—Non-athletic, fun-loving professional female. Seeks warm relationship with trim, cultured, romantic, adventuresome male, 40-55. Note/phone/photo appreciated. NYM B198

NY Via South America—Curvaceous white female, 31, long dark hair, unconventional good looks/outlook, in design and language-related professions. Seeks spirited, attractive man (28-40) for joint exploration of life's cerebral pleasures and mundane delights. If you are a considerate, communicative explorer interested in a non-stressful, stable relationship, this ad may speed up the natural selection process gracefully. Note/phone/photo a plus. NYM B199

To A Unique—Curious, tall psychiatrist/psychologist/social worker, 48-55. Suburban woman who can express caring in many different ways. I'm a slim blonde professional who is loving and gregarious, enjoys friends, jogging, tennis, Lincoln Center, reading Scott Peck and Yalom. Values mutuality of career interests - makes the world's best chocolate cheesecakes! Note, photo optional. NYM B217

Very Pretty Millionairess—Looking for a man of equal wealth, 40-50. I'm 45 and very young-looking, with excellent figure. Note/photo/phone. NYM B202

Warm, Caring, Sensitive—29, successful, vibrant professional woman, always looking to grow and experience new things, likes travel, sports and cultural activities. Looking for a lasting relationship with kind, gentle, fun-loving, successful male, 29-40. Photo. NYM B207

Handsome Bachelor—6'1", 165 lbs, wishes to meet an Italian female, 22-30, must be slender, tender, tall. NYM B208

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Sophisticated Lady—Widow, financially secure, ready to share that precious time two people spend with each other. Physically and emotionally healthy, attractive, tall and slim. Would like to meet refined gentleman of same background, over 5'9" and over 50 years of age. Photo/note/phone, please. NYM B209

He's Out There—Secure, successful, normal, Fairfield County, Jewish business executive with Ivy education. Seeks warm, intelligent, attractive woman, 32-42, with sense of humor, to share city evenings and country weekends. Note/phone/recent photo appreciated. NYM B214

Very Pretty Brooklyn Blond—28 (look 25), is professional, fun, funny, feisty and friendly with a shy side, yet very sweet with old-fashioned morals. Note/phone/photo needed. NYM B215

Witty, Good-Looking—Jewish male, athletically trim, 39, successful professional. Loves sports, music, humor, stimulating conversation, seeks special friendship with sensitive, intelligent, attractive, physically fit woman. Photo appreciated. NYM B216

Warmhearted, Attractive, Slim—Jewish, class lady who enjoys tennis, golf, music, dancing, is looking to double her pleasures with male, 55-60, for caring and sharing. Great Neck area. NYM B219

Strawberry Blond Delight—Vivacious, bright, fun-loving, very pretty, tall, good figure, successful Christian woman. Seeks relationship with considerate, attractive, single, exciting, successful man, 35-45. Photo a must. Nonsmoker. NYM B290

Tall, Successful Male—Attractive, 6'4", Jewish professional male in late 30's, seeking a relationship with a warm, classy female. Success (millionaire) is better when shared with a woman who also enjoys theater, the arts, tennis, fine dining, pretty beaches. Phone/photo a plus. NYM B289

Warm, Easygoing, Handsome—Jewish MD, 29, 5'10", enjoys the Mets, the Met and many things between. Seeks slim, educated Jewish female, 24-30, with a good sense of humor for possible relationship. Note/photo/phone. NYM B292

Single White Male—33, handsome, successful, fun to be with. Seeking attractive female who is also fun to be with, for good times and more. Photo/note. NYM B303

Young Westchester Widow—Early 40's, 5'7", Jewish, pretty and witty, slim. Likes skiing, the arts, tennis, travel. Seeks active man, 42-55. Photo/phone. NYM B296

Legal Beagle—But no dog. Attorney, mid 30's, 5'11", Jewish. Seeks female best friend for lifetime partnership. NYM B300

NJ Ex-Israeli—Female psychologist, 35, spontaneous. Seeks Jewish man of substance, 33-43. Photo/note. NYM B297

Life Is Not A Dress Rehearsal—42-year-old, handsome, fit entrepreneur with style, seeks woman of inner and outer beauty, a nonsmoker, sexy in jeans or black gown. Must love to travel, laugh and exercise. Note/photo/phone. NYM B298

Bright, Educated Woman—Ready to share cozy fireplace with loving man, 55-60. POB, 1045, NYC 10011

STRICTLY PERSONALS

Jewish Female, 27—Set yourself free/by contacting me!!!/Is your life all that you hoped it would be?/It could soon be fantastic I guarantee./I just might be the one to provide the key./So why not make the most of a great opportunity, and simply get in touch with me!! Bio/photo appreciated. NYM B299

Lovely, Vivacious, Creative Woman—38, 5'2", psychotherapist with eclectic interests. Seeks sincere, fun-loving, attractive, nonsmoking man, 36-50, for meaningful relationship. NYM B318

If You Are—An intelligent and attractive, sensitive and successful man in his 30's-40's, with a sense of humor - this pretty, vivacious professional lady, living in Westchester with two children, would like to meet you. Interested in a relationship with romance, friendship and fun. Note/photo/phone, please. NYM B301

Renaissance Man—Multifaceted corporate chairman, mid 50's, loves world travel, theater, ballet, fun, nature and urban delights. Seeks extremely intelligent woman, 35-45. Bio/phone/note, please. NYM B302

Fashion Designer, 36—Loving life as a cool businesswoman, glamorous, chic lady, dreamy little girl, energetic nature lover and loves to relax too. Seeks male of equal complexity to share life's pleasures. Photo preferred. NYM B304

Ready For Commitment—Very good-looking, successful, healthy white male, 35, seeks pretty young lady, 23-33, with wit, grace and charm. NYM B306

Firm, Fit, Funny—Nice-looking guy, white professional, 29, part serious/part zany, fully together. Seeks down-to-earth, fit, energetic lady to share urban fun, rural escapades and each other's company. NYM B307

Pretty, Upbeat Brunette—26, with great smile, to top trim, 5'6" frame. Seeks a tall, sincere, family-oriented man to share loves of dancing, skiing, music and more. Phone/photo. NYM B309

Successful, Spontaneous And Sincere—Today is the first day of the rest of your life. Live it with a personable, presentable, persuasive and playful NYU grad (40's), who is a successful real estate developer and wine importer/gourmet, who loves tennis, travel, theater, tender times and Turnberry, does not smoke and is ready for the right relationship with an intelligent, intriguing and interesting woman (30's) who appreciates a man who appreciates her. POB 1629, Hoboken, NJ 07030.

Nothing To Gain—Everything to lose! Cute, smart, sensual, zaftig woman, 40 - returning from 3 years work in Japan - seeks caring, sensitive, bright, zaftig man, 30-50, to travel road to health, fitness and love. Along the way - music, travel, theater, laughter and...? CT/Westchester preferred. Send note/phone - photo nice. NYM B313

Beautiful, Vivacious Dentist—With much warmth, wit and joy, in late 30's, seeks handsome, sensitive, warm professional man, 38-48. Photo/note. NYM B320

Warm, Witty, Intelligent—Very pretty, professional woman, 36, seeks mature loving man for happy, enduring relationship. Sense of humor appreciated. NYM D014

Sexy Exec—6' man in motion, 40ish, looks 30ish. Seeks true beauty for laughter, warmth, hugging. NYM E353.

Blue-Eyed, Nurturing Cutie—Seeks to share laughter, love, with bright, kind, not tall, but sensuous and successful single Jewish male, 45-55. NYM B326

Lady With Balance, Beauty And Brains—If you could describe yourself with three compatible words, read on. I'm a successful executive with lots of energy for fun, music, movies, country walks, exploring new places, sensations and intimate conversations, physically fit and mentally aware with quick sense of humor. Like to hear from accomplished, handsome, tall male, 35-48, to share all of the above. Bio and recent photo, please. NYM B327

Jewish Woman Knows—Life is a banquet and is ready to share and enjoy the feast with a caring, loving, warm, secure man. Let's partake! Be age 50 plus and a nonsmoker. Photo, please. NYM B332

Tall, Dark And Disabled—Active, successful disabled man, 35, lives and works in NJ. Looking to share an independent life style with an intelligent, independent woman. Enjoy movies, music, Mets, Manhattan and more. Sense of humor a must, photo optional. NYM T375

Smart, Sensual, Accomplished—Very attractive and adventurous, cosmopolitan single female, 43, seeks male counterpart, 42-50, to share a special, committed romance. You are a sophisticated, happy, successful and secure man, ready to settle down and raise a family. Let us see what kind of magic we can make together. Note/photo. NYM B329

Spring Is Here—And I have spring fever. Help cure this malady and win my heart. Petite, slim, newly 40 and new to CT. Looking for a guy with a great smile to be my new friend. Note/phone. NYM B334

Pert But Not Pushy—Single white Christian female, 28, warm, witty, cute RN. Seeks imperfect but emotionally secure, ambitious, generous, athletic man, for sane dating, congenial walks, sensible movies, inspiring theater, discriminating dining and mutually serious commitment, 28-34, nonsmoker. Bio/photo. NYM B338

Classy, Fun-Loving Attitude—6'2", handsome, successful, athletic, secure. Seeks attractive, sensual, warm woman, 32-40, for love and more. Photo/note. NYM B335

Sweet Jewish Woman—30, seeks Jewish man, 30-40, for keeps. Photo. NYM B337

Optimistic—Divorced Jewish male, 41, custodial parent, good-looking professional. Seeks best friend, for commitment, baby carriage and a lifetime of hugs, cuddles and tender loving care. Children welcome. Note/phone. NYM B339

Fun And Sincerity—Athletic, eclectic single Jewish man, 31. I am an entrepreneur who likes theater, movies, sushi, music, discussions, skiing and the beach. You are an intelligent, lively, articulate, professional, single white female, 25-35, who likes to laugh, is sincere, passionate, with similar interests as myself. Letter/phone/photo, please. NYM B340

Woman, Warm, Amiable—60's young, seek take-charge friend/lover. NYM D013

Jewish Male—Nonreligious, 33, 6', commodities trader. Enjoy sports, martial arts, camping, dining out, music (folk/rock). Good-looking, fit, seeks same in female nonsmoker. Photo required. NYM T378

North Westchester/Putnam County—Is the weekend home of this lively, successful NYC woman. There I lie by the pool, garden, putter and detox from my wonderful but hectic other life in the city. I'd like to share Saturday night dinners, etc., with a wise, witty, sexy, secure, 38-50, attractive, happy, healthy man. I'm all of the above and more - I promise. NYM E349

Humor—I write it, watch it and use it in my work. 5'10", 170 lbs, 53 years. Like Chopin, Latin jazz, Israel and gyms. Adjunct faculty, medical center. Good income. Favorite sports: skiing, tennis, horseback riding. Goals: to stop losing at tennis to all except the elderly; for horses to stop fleeing as I approach. Want to meet an interesting woman. NYM G531

Soignee Black Female—30ish, professional, seeks urbane, educated, successful man, ready for serious relationship. NYM B345

Concerts In The Park—Are no fun alone. This warm, down-to-earth, handsome Jewish attorney, 26, will bring wine, if you bring the sandwiches. Photo please. NYM E351

Resident, Jewish, Athletic 30—Still seeking a Jewish female resident or medical student for friendship and love. Send a long letter and a photo. NYM K849

Hot Fun In The Summertime—Romantic rogue, 27, 5'8", light hair, green eyes, free spirited and fun-loving Neo-Yup. Seeks angelic heart with a devilish grin, presence of mind and an easy laugh, for serious romance. I know she's out there... Let's take everything this town has to offer. Note and photo, please. NYM G532

Queen Of Hearts—Beautiful, distinguished, 44 - seeks her king. NYM K580

Happy?—But could use male, 40, 6'2", slim, intellectual tastes, sardonic humor, no religion, ethical, caring, to complement you: female, nonsmoker, unique, tall, smart, skeptic, with smiles for life's enigmas. NYM D015

Let's Be Honest—This handsome, European-born, Catholic, Latin male, 54, 5'10", 185 lbs, hi-tech professional, energetic yet gentle, romantic, good sense of humor and a nonsmoker, has had it with the divorce scene. Seeks attractive, kind, affectionate white gal to age 50 - one who is "genuinely" looking for a serious relationship. Handwritten note/phone. NJ/NY only. NYM E352

Foxy, Funny Lady—Bright, good conversationalist, 37, seeks to meet tall, thinking, gentle, achieving guy, age 30-37. No drugs. Note/photo/phone. NYM G534

ABCDEFGP—Attractive, bright, convivial, delightful, elegant, friendly gem. Professional, mother of two grown (almost), charming (mostly) young ladies. Seeking a man, 43-53. Photo, please. NYM G539

Iconoclast—Visionary, psychologist, man, 36, seeks woman with whom to share songs of innocence and experience. POB 20651, Columbus Circle, NYC 10023.

Violinist/Businessman—Dreamer/realist, loving/lonely. Seeks friend/wife, 35-45, with warm smile. NYM K852

Attractive And Articulate—Slender and shapely, blue-eyed brunette, 28. Enjoy: the arts, The Mets, reading, running. Seek bright, fun, creative man 25-35. Note/photo/phone please. NYM E354

Beautiful I'm Told—28, slim, loving pediatric specialist, a Jewish mother's dream, seeks a mensch. NYM B030

Vivacious, Tall, Slim, Feminine—Pretty, Jewish female, 52, businesswoman, upper east side, loves outdoors, sports, culture, dancing, great communication. Seeks attractive business or professional Jewish man, 57-63, to share dyanamic, happy, loving relationship. NYM B221

2nd Chance—Christian professional, NY-born Haitian female. Seeks same, youthful, marriage-minded male, 28-33, very American plus Creole. Enjoys song and dance. Please no kids or smoke. Photo a must! Ecc. 3:1 NYM B246

Irish Eyes Are Calling—Looking for romance. Male friends say I'm a catch - 30, slim, pretty, successful, full of life, ad exec. You're handsome, sincere, under 35, a success at business and life, looking for a fun forever. Photo/note gets reply. NYM B172

Ivy-Educated Attorney—31, 6'1", blue eyes, seeks very attractive, cultured Jewish female professional, 24-29. Photo a must. NYM B154

Attractive And Interesting—Woman, 39, background in art, design and Japanese culture, seeks a man of intelligence, wit and charm. NYM B222

Handsome Exec—30, 6'1", with blue eyes and brown hair, looking for single white woman, 30 plus, who likes travel, beach, dining out and sports. Photo. NYM B223

Pretty, Petite, Lively—Teacher desires Jewish male, college grad, in his 60's. NYM B225

Striking European Brunette—36, 5'4", 108 lbs, great slender figure, long wavy hair, serious, independent, secure, educated (MBA). Seeks male, 20-30, tall, good-looking, preferably educated, with mature, healthy attitude, fresh ideas, love for life. Please write me a note about yourself - include a photo and telephone number if you wish a response. NYM B226

Brazilian Blond—Beautiful former model, ex-Miss Rio, divorced, attorney, one boy - 15, can live USA and/or Brazil. Bio/photo. POB 2332 20010, Rio, Brazil

Want To Share—The pleasures of music, movies, tennis and skiing? Modern Orthodox female, elegant, bright and beautiful, fabulous friends and career, traditional values, adventurous soul, seeks man of similar qualities. If you're 45-55, intelligent, secure, handsome and monogamous: note, phone, photo. NYM B239

Very Handsome—6', semiretired, warm, sensitive, 45, man. Spends lots of time in country. Loves tennis, golf, outdoors. Sense of humor, curious. Would like to meet a (29-49 year) 5'7" plus, slim, extremely pretty but down-to-earth blond/redhead (Linda Evans type) woman who is direct, open, warm and sexy with a great sense of humor, also into sports, outdoors. Photo/phone and humor. NYM B238

Looking For—Jewish princess to fill vacant throne. If you're 35-45 lady, your coronation can start immediately. NYM B250

Petite, Pretty Brunette—Slim, warm, intelligent, 35, 5'2". Seeks Christian man, 30's to early 40's, professional, down-to-earth, good sense of humor, who is ready for love and marriage. Photo/note/phone, please. NYM B272

Good-Looking, Bright Professional—35, single Jewish male with good sense of humor, sensitive, loves to travel. Seeks excellent chemistry with beautiful, sexy, affectionate, intelligent, slim, single Jewish female, 25-32. Letter/photo. NYM B271

Up And Coming Professional—25, good-looking, mature, well-built, interested in meeting a Latin or South American woman in her 20's, with same qualities, for quiet evenings and possible relationship. Photo/phone. NYM B265

Clean, Effervescent And Healthy—Attractive professional male, Jewish, 36, has burning desire to find that lasting relationship with a joyful, attractive, confident Jewish woman, 27-37, who has a penchant for friendship, romance, marriage and family. "One never knows, do one?". NYM B263

Scandinavian Lady—24, attractive, seeks successful, marriage-minded man. Photo, please. NYM B266

Subdued, Smart Lady—With class, seeks a Renaissance man, 50-60. NYM B264

A Bright, Affectionate—Adventuresome woman, 48, who loves to travel, to ski, play tennis, dine out, attend movies, theater, or walk through Central Park, wants to get to know you - a sensitive, articulate, affectionate male (40-55) - preferably tall and slim - to share exploring Manhattan and the world beyond. Anyone with a sense of adventure and a zest for living may reply. A recent photo please. NYM B288

Pseudologia Phantasmagoria?—No - only the truth. Are you a lover of ballet? Then you have probably seen me in Moscow, Sydney or on West 62nd St. (Lincoln Center). I have been described as elegant, supple, antic, spellbinding and beautiful. My interests are reading, inventing, collages, oceans, lakes and lianas. (I consider myself a non-married widow). Hope to meet a man who can distill thoughts and experience, who sees a little and then knows a lot, who is passionate and fun, perhaps is 45-60 or so, and happy in work (relatively). A letter please. Photo/phone. NYM B268

Why Not!—A NJ Businessman. This tall, well-built male hears excellent comments about these personal ads. So, if you have an excellent sense of humor and are slightly outrageous, attractive and adventurous, this highly romantic gentleman would like to meet you. Could be a great match! Nothing ventured, nothing gained. Photo appreciated. NYM B269

Seeks Oriental Woman—White male, 33, 6'2", 160, professional, quiet. NYM B267

Poet/Professor—41, Jewish, divorced, sensitive but no creampuff, seeks successful, sophisticated man. Goal: a loving, caring relationship. Note/phone. NYM B192

Chic Chick Seeks Boychik—Dazzling female, 41, yearns to meet dashing male to form harmonious duet. NYM B203

Still Seeking—An attractive, trim, secure Jewish widow wanting to share her life and love with off-duty MD in early 50's. Note/photo. NYM G537

Dynamic, Attractive Woman—Publishing exec and writer, 37, with humanist values, classical tastes and great sense of humor, seeks very bright, accomplished nonsmoking male, for keeps. Note/photo, please. NYM B212

Ready And Waiting—For a serious relationship with a smart, common sense, nonsmoking woman who is tired of phonies. I'm a 32-year-old, single, white, Jewish (non-religious) male, 5'7", 180 lbs. NYM B305

I'm As Tall As Tom Selleck—Okay, the similarity sort of ends there - but I do have a warm smile, kind heart and sharp mind. I enjoy theater, Central Park walks, music and art. This 32-year-old seeks bright cultured woman for possible future film: "Two People And A Baby". NYM B314

Affectionate, Pretty NJ Gal—Seeks country boy (40's), sophisticate, for committed relationship. If you're tall, nonsmoker, please send note about what you're looking for in a relationship to NYM B341

LA Female—Tall, bright, athletic. Seeks kind, intelligent LA man (30s), loves books, sports, movies. NYM E350

Handsome Jewish Professional—43, seeks female counterpart. Commitment-minded. Photo/bio/phone. NYM T379

Spirited, Slim, Sensual—Attractive, bright Jewish woman in motion, seeks to fill empty nest with quality, tall man, near 50. Pic/note. NYM G535

Good-Looking, Essential, Elusive—Female, Jewish, nonreligious, 44, 5'2", likes words, music, general fun. Could go for clever man, similiar age, with grace, looks, enthusiasm, over 5'8", seeking ensconcement. Photo helpful. NYM D016

Adorable, Jewish Female MD—Caring, warm, good-hearted, fun to be with. Interests include dining out, bicycling, music, trips to Atlantic City. Seeks handsome, understanding, Jewish professional man, 33-39, for serious relationship. Photo/note/phone, please. NYM G536

Dynamic Woman—55, seeks educated man, 45-60. Letter/phone. NYM B261

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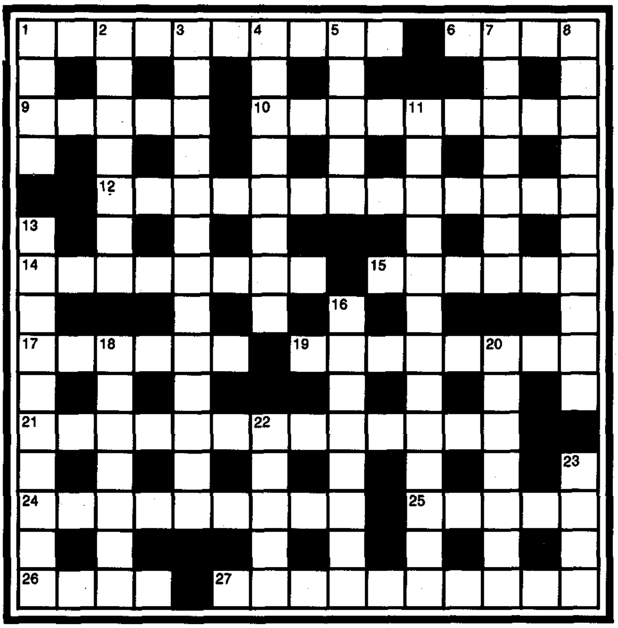
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Vessels in which one cooks hedgerow fruit. (10)
6 Search all the cells. (4)
9 Name understood. (5)
10 Bishop staggered a little way following this journey overseas. (9)
12 Sandpit scouring—East European's cleansing ritual. (4, 3, 6)
14 Bottleneck in holy city, he found. (8)
15 How to get your own back? Give it further consideration. (6)
17 No point in partner breaking record again. (6)
19 I ask chef about something on the menu. (8)
21 Happy with fourteen pound pair of trousers designed for doctors? (9-4)
24 Novel knitwear in America. (3, 6)
25 Put on one's best suit. (5)
26 Lyrics to start off dramatic productions. (4)
27 Frank takes seat abandoned by those standing. (10)



DOWN

1 Utilised for sport on board. (4)
2 Something laid on us, cruelly, to get us moving. (3, 2, 2)
3 It's ground spread out and frequently iced over. (8, 5)
4 His millet is perhaps from Mexico. (8)
5 Nosed into parking after bumpy ride. (5)
7 Oil swirl across pane gives this milky iridescent appearance. (7)
8 Plot by cleaning lady to bring order into this room. (10)
11 Inconsolable, he drank beer to distraction. (6-7)
13 Indigenous sailor with novel. (10)
16 Fish we caught and gazed at, in astonishment! (4-4)
18 Leaving junction jerkily am wary of these lines. (7)
20 Lust as a basis for a personal attack. (7)
22 So is a fiddle an easier alternative proposition for musicians? (5)
23 Elects for new post. (4)

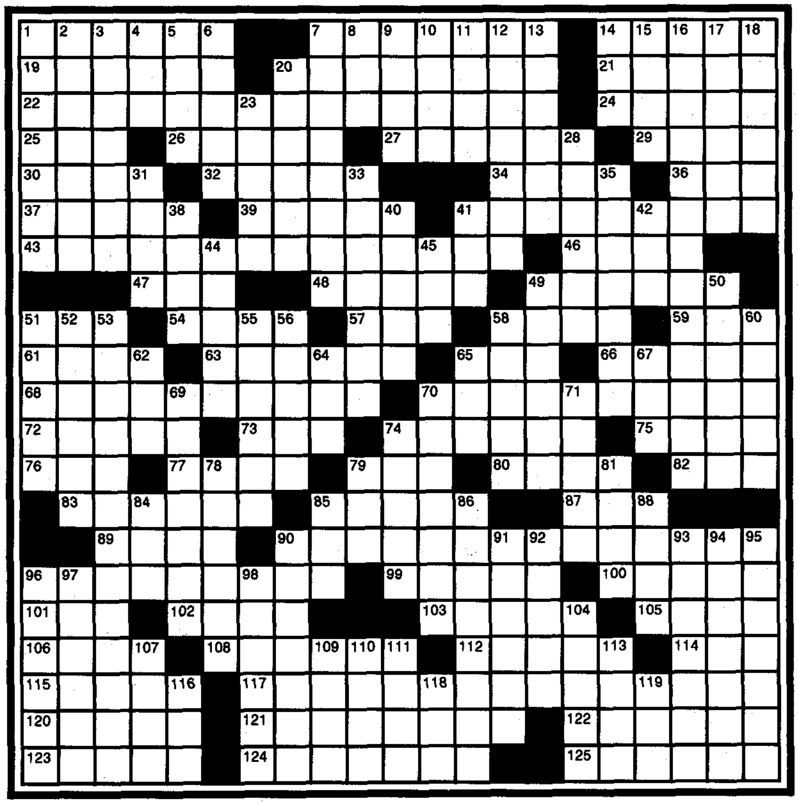
'FILING FLUBS': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Small crescent
7 Troubadour's poem form
14 Broadway backer
19 Unknown name
20 Uriah's countrymen
21 Singer Nixon
22 Filed under '60s MUSIC
24 Acts as accomplice
25 Word for Paree
26 Actress Verdugo
27 "We Can —— Out," Beatles hit
29 Spanish muralist
30 Rubik of cube fame
32 Seats at bridge
34 Bolting device
36 Maiden-named
37 Beefeater's buy
39 Schary of Hollywood, et al.
41 Certain sea communicators
43 Filed under CLOCKS
46 Director Kazan
47 Depot, for short
48 Keach who played Hammer
49 Like early films
51 Ending for panel or hedon
54 Highlands language
57 High dudgeon
58 Skirt for Quant
59 Have a late bite
61 Okinawan capital
63 Semiliquid blob
65 Trail the pack
66 Minneapolis suburb
68 Filed under NUTRITION
70 Filed under COOKIES
72 Neighbor of Leipzig
73 Government's take
74 Make a grant
75 Draft status
76 Rts. proposal
77 Donegal island
79 In the manner of
80 Skier's surface
82 Same-meaning wd.
83 "My Life ——"
85 Mr. I Magination
87 Bravo or Grande
89 Romulus, to Remus
90 Filed under OUTDOOR COOKING
96 Bridesmaid, e.g.
99 Exhaustive study
100 Of citizenship
101 Work a lever
102 Mongolian desert
103 Goblet features
105 Trueheart of the comics
106 Type type
108 Gina's colleague
112 African antelope
114 Alphabet sequence
115 Eocene, for one
117 Filed under EXPLORATION
120 Hilo hello
121 Backslides
122 Gets started
123 Extend a lease
124 Goes formal
125 Oldfangled

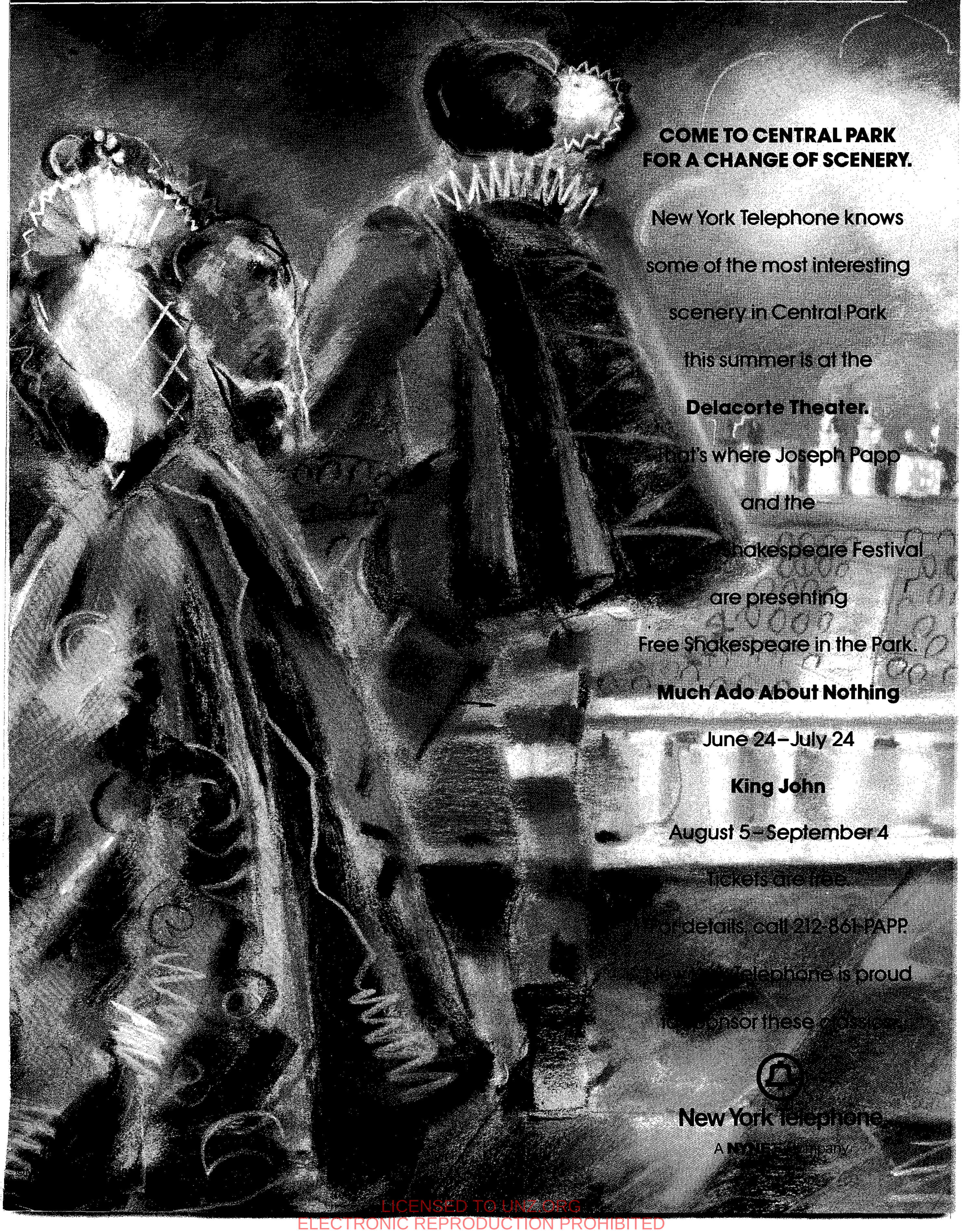
DOWN

1 Most sizable
2 Dig up
3 Candidate
4 Individuelle
5 Old ——, Conn. resort
6 Stroll
7 Frank's folks
8 And more: abbr.
9 One-dish meal
10 Rookie: var.
11 Take —— leave it
12 Cravat
13 Querying
14 Doctors' org.
15 Makes a pinch
16 Filed under ARCHITECTURE
17 Dinner high point
18 Use earphones
20 Kind of cab
23 "Cloister and the Hearth" author
28 Dial a program
31 Feedbag filler
33 District
35 Calculated
38 Flier on a string
40 Like a tack
41 Planking curve
42 Whopper
44 —— Gras
45 Freezer output
49 Enlist as a crewman
50 Dempsey opponent
51 "Born —— U.S.A."
52 One third of Africa
53 Filed under INSIDER TRADING
55 Novelist Susan
56 Mischa of the violin
58 Bazaars
60 Song of praise
62 Between N.A. and Eur.
64 Not strict
65 Part of L.A.
67 "Zip-A-Dee-——-Dah"
69 Course direction
70 Frogs, often
71 —— to the wise
74 Nonrigid airship
78 Sonata finales
79 Escort's offering
81 Badger State: abbr.
84 Bedazzle
85 Famed mummy
86 Patrons' beneficiaries
88 Fail to include
90 Scissors user
91 White poplars
92 Thread: prefix
93 Strained oneself
94 Smoothing
95 Sheer joy
96 Show up
97 Three-bagger
98 Over the gangplank
104 Snooty people
107 Need liniment
109 Hearty's go-with
110 A miss —— good as a mile
111 Pharaohs' symbols
113 Advice to the pudgy
116 Half a bray
118 Mrs. Gynt
119 —— Dinh Diem of Vietnam



Solutions to last week's puzzles appear on page 116.

SHAKESPEARE IN THE PARK



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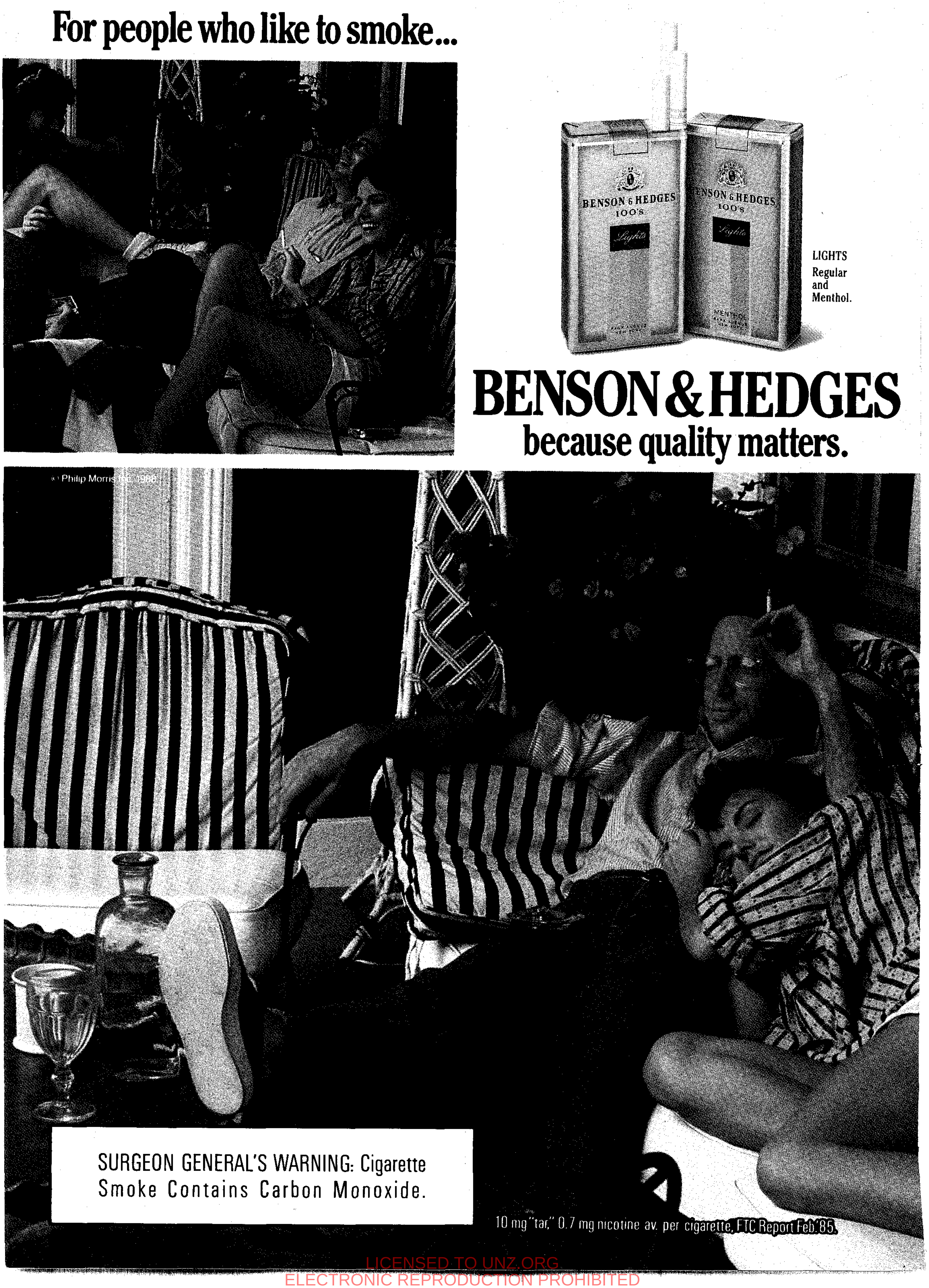

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